

# *The* NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 13, 1918

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THE NATIONAL THEATRICAL WEEKLY



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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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## SHUBERT HELD AS FUEL LAW VIOLATOR

### REHEARSED SHOW ON TUESDAY

NEW HAVEN, Conn., Feb. 11.—Jacob J. Shubert, the New York theatrical magnate, and E. David Eldridge, manager of the Shubert Theatre, of this city, will face United States Commissioner William A. Wright in the United States District Court on February 18, to answer a charge of violation of the Garfield fuel order. Both are out under \$1,000 bail each, and a warrant for the arrest of Lee Shubert, of New York City, is also ready to be served before the date of the trial.

J. J. Shubert was in New Haven supervising the opening of the new Winter Garden show, which had its tryout here, when the warrant was served on him. He immediately attributed his arrest to spite, charging that Alexander Troup, Jr., publisher of the New Haven Union, was behind the action.

Al Jolson's show opened in New Haven on Monday, February 4. As is the usual way, Winter Garden shows get a tryout the first night lasting from 8 o'clock until an hour after midnight. Then the acts are cut to fit into reasonable time.

Manager Eldridge presented the situation to local Fuel Administrator Kochersperger, and the New Haven Fuel Committee, asking exemption from the local fuel law, which demands that theatres close at 10:30, and exemption from the Garfield law, which allows theatres to open on Mondays, but not on Tuesdays. Therefore any time the theatre would be open after midnight was construed as a violation of the order. But Mr. Kochersperger and the fuel committee granted the exemption.

When announcement of the exemption was made, the Union, of which Troup is business manager, took exception. It lamented the heat used to keep "bare chorus girls" warm, while "the poor of the city suffer for lack of coal."

The show went on Monday night and lasted until after midnight. But Troup, on Wednesday, complained to United States Commissioner Richard J. Carroll, of Hartford, and United States District Attorney John F. Crosby issued a warrant for the arrest of the Shuberts and Eldridge. The warrants were served by United States Marshal Hayes.

Then it developed that the cause of action was not so much the hour after midnight, but that the show rehearsed on Tuesday. If the theatre was heated on Tuesday afternoon to permit the rehearsal, then the government will claim that that act constitutes a violation of the agreement between the theatrical managers and Dr. Garfield, by which the showmen promised to use no light or heat on Tuesday. The agreement, it is said, was not specific, and, singularly enough, did not include any clause about rehearsal, so that the chance of conviction against the Shuberts is considered slim.

(Continued on page 5)

### EDITOR'S FRIEND QUILTS SHOW

The petulance felt by most of those rehearsing for "Oh, Look!" the new piece that is to open the Vanderbilt Theatre, over the fact that one of the most beautiful show girls engaged was getting away with most anything, simply because she was placed in the company at the request of a prominent Park Row editor, was considerably relieved during the last week when the young lady found it impossible to get down to rehearsals on time, and was counted out.

Ever since the now lamented "Honor Bright" started rehearsals the young woman, who is also said to have been showered with diamonds and clothes by the editor, began to show marked indications of temperament, even assuring several of the other members of the company that she was quite as good an artist as any of the principals. That would not have been so bad had she come to rehearsals to show what she could do. Day after day, however, she arrived anywhere from one to three hours late, with the result that she was dismissed last week. Just what the editor will say when he hears about it and what he will do to the show when it opens without her, is being awaited by Broadwayites.

### TROUBLE WITH STAGE HANDS

Rumors of a possible strike of stage hands and affiliated unions began to fly about late last week, when it became known that Klaw and Erlanger had given two weeks' notice to the head electrician, carpenter and property man at the Cohan Theatre.

What the trouble was about no one would divulge, but it began to take on a serious aspect when the unions to which the men belonged passed a resolution in which they refused to fill the places of the men in case they were dropped. This seemed to straighten the matter out on short notice, as, when Saturday night came, nothing was said about the notice, and the Monday matinee found the men working, as before. The head property man at the New Amsterdam was also given two weeks' notice, due to take effect last Saturday night. On Friday, though, he was reinstated.

### "TWIN BEDS" GETS MONEY

CLARKSBURG, W. Va., Feb. 8.—"Twin Beds," which is being sent over the one-night stands by C. W. Stern, of New York, is doing very well throughout the South, it having got \$821 here last Monday. A Nashville manager is now after the piece to play his house again for three days, although the attraction has played it five times already.

### "YOURS MERRILY" GETS BERTH

John R. Rogers, for years a prominent figure in American theatricals and known far and wide through his signature of "Yours merrily" has been appointed custodian of the new clubhouse of the recently organized New York branch of the Showmen's League of America.

### IRVING BERLIN IN HOSPITAL

Irving Berlin, the songwriter and member of the music publishing firm of Waterston, Berlin & Snyder, is in the German hospital suffering from nervous trouble.

### HARRY KELLY JOINS "OH LOOK"

Harry Kelly has joined the cast of "Oh, Look," the revue which opens at the new Vanderbilt Theatre on Wednesday, Feb. 27.

## WILL ASK COURTS TO MAKE WHITE RATS PRODUCE BOOKS

### Refusal of J. W. Fitzpatrick to Turn Over Desired Information Forces Issue—Mountford Testifies Ground Lease Went with Club House

Acting upon the refusal of James William Fitzpatrick to turn over books and other documents of the White Rats Actors' Union, for the scrutiny of Referee Louis Schuldenfrei and others who are investigating the financial status of the union, as contained in a letter placed in evidence at the hearing in the case last Friday, Alvin T. Sapinsky, attorney for Miss Goldie Pemberton, upon whose application the investigation was begun, will shortly apply to the supreme court for an order directing Fitzpatrick to produce the books at once. It will then be up to the supreme court to decide whether or not the documents, which, it is stated, were taken out of the state into Connecticut some time ago by Fitzpatrick, can be legally brought back here.

The letter of Fitzpatrick was written to Harry Mountford, the witness at the last hearing, and was read by him to the referee. It was in reply to a note sent by Mountford telling Fitzpatrick that the referee desired the books and asking that he produce them. It was as follows:

"My dear Mountford:  
"Your letter requesting me to send you any and all books of the White Rats in my possession came this morning, and I hasten to answer, not because the matter is so important to me, but because I am up to my neck in other things, and I don't know when I will get time to reply later.

"I would be very glad to send you anything I have that might answer the demands of justice, but, as I consider the present action the purest travesty on the law and the facts, that the motive back of it is personal persecution of the lowest order and that the officers of the court have been deceived, I cannot see my way clear to do what you ask. However, this is obiter dictum.

"The real reason is this. In view of the fact that I am a director, that I have been in New York for days at a time since the action was set on foot and that I have never been served with a summons of any kind in any way as the law requires, that the books in question have never been under the jurisdiction of the court in this action, and that they are not now in the jurisdiction of the court in this action; in view of all these facts I must refuse to do what you ask.

"Any information you want that I can give you I'll be glad to send on, but I am advised that I am altogether within my rights in this matter, and I intend to keep so. All this without any disrespect for the referee or the law or the demands of justice, which last I believe has nothing whatever to do with the case.

"I may go to the front very unexpectedly if a plan I have in mind is carried out successfully, so you will understand why I am writing so hurriedly and briefly. My work has accumulated in awful shape and I simply must get it done before I can think of such amenities of existence as writing long letters. With kindest regards, I am, faithfully,  
J. W. F."

As soon as Mountford had completed reading the missive, the referee took it and, after perusing it carefully, said:

"Before going further into this investigation, it seems necessary that some attention be paid to what seems to me to be a very improper and very impertinent letter from Mr. Fitzpatrick. It seems to me that it is the duty of the attorney for the petitioner to make application to the Supreme Court and see whether or not the demands of the referee are to be complied with."

Mr. Sapinsky then stated that he would make application to the Special Term of the Supreme Court for an order directing the union to produce the desired books, no matter where they are or in whose possession.

Mountford was the star witness of the day again and came to the hearing bearing a big suit case that was filled with checks paid out by the union, as he had been directed to produce them by the referee.

"Have you seen if any are missing?" he was asked, and replied in the negative.

Questioned as to whether or not there were any in the possession of other officers of the union, he stated that he did not believe so. The checks were left in the custody of the referee.

Mr. Sapinsky then took up again the article that appeared in The Player, saying that a Mr. Zorn had contributed \$50,000 to the strike fund of the union in 1917.

"Did Mr. Zorn contribute any monies at all to the union?" asked the attorney.

Joseph Myers, attorney for the White Rats, objected to the witness answering the question and, after a verbal battle, Mountford replied that he had stated before that Mr. Zorn had not done so.

"Did he lend the union any money?" persisted the attorney.

"No," replied Mountford.

"Was not Mr. Zorn the attorney for a man named Lubell?"

"Yes."

"The union got a loan of \$5,000 from Jacob Lubell about February, 1917, didn't it?"

"No."

"Did the real estate company?"

"Yes."

Q.—Was the \$50,000 meant to be the \$5,000 loan made by Mr. Lubell to the real estate company? A.—I don't know. We did not write the article.

Q.—What did it mean, then? A.—The item was re-printed from the New York Call.

Q.—Did you speak to Mr. Lubell? A.—Yes, Mr. Lubell came to us and said that he could loan us some money and did lend us \$5,000.

Q.—What became of that money? A.—Spent in the strike.

Q.—Then the money borrowed by the real estate company was spent by the union. A.—Yes.

(Continued on page 4)



## SWEARS LOEW FEARED HUNS' DISPLEASURE

FILM CONCERN MAKES CHARGE

The Four Square film distributing agency and the Marcus Loew Circuit became involved in an altercation last week over the booking of a serial entitled "The Eagle's Eye," which the picture exchange is handling and which is sponsored by ex-Chief Flynn of the U. S. Secret Service. The controversy resulted in the film concern issuing a statement to the effect that the Loew Circuit had turned the serial down because they believed it might prove offensive to some of their German patrons and thereby result in loss of business.

As this was the first instance of its kind, to be reported since the war started, the occurrence aroused considerable interest in New York film circles, many picture manufacturers expressing great surprise at the attitude alleged to have been taken by the Loew people according to the Four Square's version of the affair. An arrangement was made, it seems, by Hy. Gainsborg, manager of the Four Square concern, whereby Fred Mitchell, who handles all of Loew's film bookings, would look over initial instalments of the serial on the New York Theatre Roof on Jan. 24. The showing of "The Eagle's Eye" came off as scheduled and it was after viewing the picture that Gainsborg charges Mitchell made the utterances, with respect to the serial proving offensive to Loew's German patrons.

Gainsborg's statement went so far as to say that Mitchell's reasons for not booking the serial were backed up not only by Joe Schenck, one of the heads of the Loew Circuit, but also by Marcus Loew himself.

When asked for his side of the affair at the Loew office Mr. Mitchell emphatically denied that he had made the remarks attributed to him by Gainsborg. He further stated to a representative of this paper that neither Marcus Loew or Joe Schenck had ever seen the serial and, consequently, had never expressed an opinion on it. Whereupon Gainsborg, in support of his version of the matter, made a sworn affidavit as to the accuracy of what Mitchell was alleged to have said, which, in effect, flatly contradicted the latter's denial. N. T. Granlund, publicity man of the Loew Circuit, stated that Mitchell's denial covered everything that could be said as far as Loew was concerned.

Wharton, Inc., the concern responsible for the serial that has caused the rumpus, then showed the original of the Gainsborg affidavit, duly sworn to by a notary and signed by Gainsborg. The following is an excerpt from it:

"Mr. Mitchell said that to run the picture in the Loew houses would be detrimental to their business, especially at such houses as their Eighty-sixth Street Theatre, fifty per cent of the patronage of which is made up of German born citizens, and that the same reason applied to all of the Loew theatres. He had no criticism whatever to make of the picture, and said that their only ground for refusing to book it was because Mr. Loew and Mr. Schenck were afraid that it would afford too great a contrast to the thoughts and opinions of their pro-German patronage. Mitchell told me that Mr. Schenck's opinion was also that of Marcus Loew."

### MOSS—G. O. H. BOOKING DEAL OFF

The negotiations by which the Grand Opera House was to have been booked through the B. S. Moss offices have been declared off. The consummation of the deal, it seems, depended on whether the Grand Opera House secured admission to the Vaudeville Managers' Protective Association. This condition, however, has not been brought about and there is little likelihood that Moss will book the G. O. H. until it is.

### SHUBERTS TO BOOK WOODS SHOWS

An important move was made on the theatrical chess board this week when an arrangement was made between Al. H. Woods and the Shuberts whereby the latter are to book all of the Woods attractions in their theatres. This arrangement becomes all the more important when it is remembered that Woods, ever since he has been in the producing end of the business, has been affiliated with the Klaw & Erlanger faction, and has booked all of his shows through their office.

A sensational color was given to the matter by afternoon papers Tuesday when they carried a story to the effect that negotiations were under way for the purchase by the Shuberts of all of Woods' theatrical holdings, including the Eltinge and the Republic theatres in New York, the Woods Theatre in Chicago, an interest in the Bronx Opera, and a dozen or more productions, including "Business Before Pleasure," "Parlor, Bedroom and Bath" and "Eyes of Youth." When seen by a reporter of THE CLIPPER Lee Shubert and a representative of A. H. Woods both affirmed that a booking agreement had been made, but denied in toto, that the Shuberts had purchased any plays or theatres from Woods.

### HILL TO DO TWO-DOLLAR SHOWS

CINCINNATI, O., Feb. 11.—Gus Hill's Minstrels "broke into" Shubert time this week at the Murad, Indianapolis, and plays its first week-stand at the Cincinnati Shubert house, the Lyric, next week. Hill is enthused over his new venture; in fact, so much so that he has joined the company and is traveling with it. He says he was prepared to lose \$50,000 on his new minstrel show, but instead of doing that he has been ahead since the tour started. The South has given him big houses and neat profits. Charles Wilson is managing the company and is trying to line up Dockstader, whom he formerly managed, for another Gus Hill Minstrel company now being planned. Hill says that the popular-priced game is about through and he is going in for the so-called "2 shows." He has fourteen shows out, five in the South. He says he'll have five 2 shows next season.

### SHUBERTS BUY BOSTON HOUSE

BOSTON, Feb. 11.—Lee and J. J. Shubert have just completed a deal whereby they become the owners of the Boston Opera House, one of the largest and most magnificent theatres in America. They will open it in a few weeks with an engagement of the Chicago Opera Company, now playing in New York. This will be followed by a series of concerts and operas. It is believed that the purchase may lead the Shuberts into the grand opera field.

The Boston Opera House was built a year ago by Eben J. Jordan, a prominent merchant, who spent \$1,600,000 on its construction.

### LEVY RECOVERS \$2200 JUDGMENT

Upon the ground that the full amount of a guarantee for two weeks' performance of "The Garden of Allah" had not been paid, Abe Levy and Max Plohn last week recovered a judgment for \$2,200 against the Duquesne Theatre, in Pittsburgh.

Levy and Plohn booked their attraction into the Cort house for the first two weeks in September, upon the understanding that a certain amount would be guaranteed them for the stand. When the full amount was not forthcoming, the suit was brought and the judgment obtained.

### DALE WRITING ANOTHER PLAY

Alan Dale last week signed a contract with Oliver Morosco to write another play for him, and will at once begin work on it. The new piece will be called "The Woman of To-morrow," and will be given its first production next Summer in Los Angeles.

### "MARY'S ANKLE" GETS \$2,800

SAN ANTONIO, Feb. 8.—If this part of the country does not like "Mary's Ankle," then it does not like anything. Playing here last Saturday and Sunday, the company, which is put out by Sam Blair of New York, took in \$2,800.

## FITZPATRICK REFUSES WHITE RAT BOOKS

(Continued from page 3)

Q.—Did the union borrow it? A.—No. The real estate company paid it to the union in return for a loan.

Q.—Was it repaid to Mr. Lubell? A.—Yes, by a man named Corcoran.

Q.—Who is he? A.—I don't know. All I know is that I went over to the Mutual Bank and Mr. Sackett and I signed a check for \$5,000 and gave it to Mr. Lubell.

Q.—Who advanced that \$5,000? A.—I don't know.

Q.—Was there any writings connected with the transaction? A.—Yes.

Q.—Will you produce them? A.—Yes.

Mr. Sapinsky then took up the matter of the sale of the club house and the witness talked for some time explaining how it came about.

"Mr. Sackett, of the Mutual Bank, held a note of \$49,000 and he called me up and asked if the real estate company was ready to protect the bondholders, and I said it was. A resolution was then passed to protect them. But he called the note and we were called to the bank and told that we must sell the club house. As a result, we were compelled to sell the house for a song by the bank to Mr. Corcoran, who never appeared in the transaction. It was later transferred to the 246 West 46th Street corporation."

Q.—In addition to the \$5,000 paid to Mr. Lubell, what other money did the union receive when the lease was transferred to the corporation? A.—Nothing.

Q.—Who assigned the lease? A.—The real estate company.

Q.—What became of the chattels and furniture? A.—They were covered by the mortgage. There was a mortgage, you see, of \$125,000 on the lease, building and chattels.

Q.—So that the real estate company gave to Mr. Corcoran the lease, the building and all the chattels in the building. A.—No, it transferred its interest in the lease.

Q.—Did the assignment of the lease make any mention of the mortgage? A.—It said subject to the trust mortgage.

Q.—Did other creditors besides Lubell get anything? A.—Yes. About \$8,000 altogether.

Q.—Who were they? A.—They were all commercial debts—the butcher, the baker, etc.

Q. (By the referee)—Are you trying to be facetious, Mr. Mountford? A.—No, that is the truth—the butcher, the baker, etc.

Q.—Can you supply us with a list of who they are? A.—Mr. Sackett of the bank can give that better than I can.

Q.—Were any of them debts of yours? A.—No, all of them were of the realty company.

Q.—Was there ever a resolution of the union passed sanctioning the payment of those sums? A.—No. It was not necessary.

Q.—Were the members of the union informed of what had been done? A.—Yes.

Q.—Now, what about this note for \$49,000? What became of that? Was it extinguished? A.—I don't think so. When I came back it was \$101,000 and, by payments, I reduced it to \$49,000.

Q.—In what manner. A.—By selling some of the railroad bonds, and by payments of cash to the Mutual bank.

Q.—How much bonds were sold? A.—I should say about \$40,000.

Q.—And you paid cash to reduce the remainder of the amount to \$49,000. A.—Yes.

Q.—Where did that cash come from? A.—The real estate company.

Q.—How much more money did the real estate company owe the union than the \$5,000 that was paid? A.—I think it was about \$116,000. I can't tell exactly.

Q.—From what source did you compute that? The books.

Q.—When did you return? A.—October 18, 1914.

Q.—And you were in control? A.—Not until the following year.

Q.—Did you notify the members that, although it was stated in *The Player* that no funds were to be used in erecting the clubhouse, that \$101,000 had actually been put into it. A.—I did.

Q.—At meetings? A.—Yes. I even tried to force a suit against the attorneys upon the ground that they had illegally advised the union, but it was unsuccessful.

Q.—Do you know whether or not the attorneys negotiated any loans after the appearance of that statement in *The Player*? A.—I don't.

Q.—Were any of the attorneys present at the meetings of the union in 1911 when statements were made that no funds were to be used? A.—No statements were made while I was there.

Q.—You have stated that when you returned you wanted action taken against the directors? A.—Yes.

Q.—What ones? A.—Cook, Waters, all of them.

Q.—Mr. McCree also? A.—Yes.

Q.—Did the members of the union decline? A.—The Board of Directors did.

Mountford then explained that he had tried to have an investigation of illegal conduct in the union made. After he had finished he was asked what conduct was illegal.

"There were a number of them," he replied. "First, was the manner in which the funds of the union had been invested through the real estate company. Second, was the manner in which the funds of the union had been used at fairs and benefits. Third, was the extraction by Mr. Cook, with the connivance of Mr. Faulhaber, of \$4,000 from the finances of the union. Fourth, was the payment of enormous prices for things and also the running of the union and clubhouse under one head."

Q.—When things were bought for higher prices, did anyone receive any secret rebate? A.—I don't know.

Q.—How about Mr. Cook? A.—When I returned, Mr. Cook said he had \$8,000 coming to him, for which the union had signed a series of notes. He was to be paid back at the rate of \$50 per week. I went away on an organizing trip and when I returned I found that Cook had taken \$4,600 from the register.

Q.—Did the union owe Mr. Cook any money? A.—They gave him notes.

Q.—Did you make any effort to regain the money you say was taken? A.—We had him in the Police Court.

Q.—Where is Mr. Cook. A.—His name is in the telephone book.

Q.—You say the engagement of O'Brien, Malevinsky and Driscoll was also illegal. A.—Yes. They had been holding on there at \$8,000 a year and put in a bill for \$14,000. So, I told them to get out. About the big circus that they held at the club, I never could make head or tail of that.

Q.—Who had charge of that? A.—Cook and Waters.

Q.—Did the union get any money from it. A.—I don't know.

Q.—Was there any accounting made to the union? A.—No.

The question of the strike levy was then gone into. Attorney Sapinsky desiring to know what became of the money that was sent in by members from all parts of the country.

Q.—While the strike was on you printed lists showing the donations from members, or levies, as they were called. Was all that money received by the union? A.—No, sir. Some of the amounts put in were simply put there to swell the list and make it look as though we had a great deal of money. The main idea of the thing, though, was to have it act as a receipt to each member.

Q.—Was every one received published? A.—Yes.

Q.—Did you always send a receipt to the actor? A.—No. *The Player* was the receipt. We only sent out receipts when they were asked for. Those who did so, got them.

That completed the testimony of Mountford for the day and he was followed by Francis James Fitzpatrick, who was a bookkeeper at the clubhouse for a number of years. He testified as to what books were kept and bore out the statement of Mountford that the two organizations, the union and the real estate company, were run separately after the return of the latter in 1914.

The hearing was then adjourned until Friday at 2:30.



## U. S. TO CHECK UP ACTORS' SALARIES

### IS AFTER INCOME TAX

In order that there will be no possibility of actors deceiving the government in regard to income taxes, Mark Eisner, collector of Internal Revenue, announced last week that he would soon put his examiners to work on the books of all vaudeville circuits, agencies, and similar concerns. These investigations will show just how much the income of each actor was during 1917, he states.

The law requires that every employer must submit the statements of the amounts paid to all employees during the past year, providing the amount exceeds \$800. If no single employer has paid that much to any employee no report is required.

As many actors, especially those working smaller circuits, never stay with one office long enough to total \$800 in salary, it is believed that a number of them were confident that their incomes would never be discovered.

Mr. Eisner, in making this announcement, explained that, while the law required a statement only when more than \$800 had been paid, this in no way interfered with the government's complete powers of examination. The latest date for the submission of tax returns is April first, and immediately after this date the men will go over the books.

### PICK "GARDEN OF ALLAH" CAST

The principals re-engaged so far for the revival of "The Garden of Allah," which Abe Levy and Max Flehn will put on at the Manhattan Opera House beginning Feb. 25, include Sarah Truax, William Jaffray, Howard Gould, Thaddeus Grey, Albert Andrus, Antonio Salerno, Pearl Gray, Selim Abbott and Lala Faddma. There will be 150 persons in the ensemble scenes.

### SUE MacMANAMY

Sue MacManamy, whose picture appears on the front cover of this issue of the CLIPPER, is at present appearing at the Morosco Theatre in Oliver Morosco's production, "Lombardi, Ltd."

Born in Detroit and receiving her first year's experience in William Moore Patch's company as ingenue, she went to Louisville as leading woman in stock. From there she went to Worcester, Mass., where she headed the Poli stock company and, after several other important engagements was signed by Oliver Morosco and first appeared under his management in Los Angeles. Here she created the role in "Lombardi, Ltd.," which she is playing in New York.

### SHUBERT IS HELD

(Continued from page 3.)

Moreover, the Shubert Theatre received its heat from the Hotel Taft and burns no coal itself. Mr. Shubert and Mr. Eldridge will fight the case to the last ditch. They claim they are innocent of any disregard for the government's rulings, and attribute the whole complaint to Troup. J. J. Shubert stated:

"Mr. Troup called at one time upon me in New York to induce me to use the Union for advertising. At that time his attitude and manner was such that I would not discuss the matter with him and finally ordered him out of the office."

Later, Mr. Shubert offered \$1,000 "without any strings" to the city, to buy coal for the needy, if Troup would do the same. Troup would not do this, but offered to bet Mr. Shubert \$1,000 that he could not prove his statement to the effect that he ordered Troup out of his office.

The publicity given the affair reacted upon the business of the house, and the theatre was filled at all performances, and even standing room could not be obtained.

### OLD BOSTOCK LION DIES

Jack O'Brien, keeper of the Zoo at Prospect Park, last week executed the lion which for years was in the Bostock Show under the name of "Merrimac." The animal was twenty-nine years old and had become so feeble that he could no longer either stand or eat.

The animal was one of Bostock's famous group of lions which were exhibited from coast to coast in the United States and before all the crowned heads of Europe. Shortly after the great war broke out Bostock was in France and offered his lions for sale. Seven—one of which died from exposure—were shipped to this country. The old lion was purchased about three years ago by W. Darby for his grandchildren and presented to the Prospect Park Department. The others were purchased by subscription and also presented to the department.

### BUFFALO THEATRES KEEP OPEN

BUFFALO, Feb. 11.—All theatres in this city are scheduled to be open tomorrow under a ruling by Fuel Administrator McDougal, under which they are allowed to open on the closed day in return for keeping dark on Wednesday, whose light business would probably be the rule owing to the fact that it is a holy day.

This ruling of the Administrator, which is in direct contrast to that made by other officials holding similar offices throughout the country, will greatly benefit the shows playing here, among which are Max Spiegel's "Furs and Frills" at the Teck, Chauncey Olcott in "Once Upon a Time" at the Majestic, Jessie Bonstelle in stock at the Star, "The Merry Rounders" at the Gayety, "The Pace-Makers" at the Garden and a score of motion picture houses.

### ACTOR MADE COLONEL

Fred Lindsay, who played U. B. O. time several years ago under the title of "The Whip King," has just been appointed Colonel of the 17th Cameronians, a British regiment. He was called to the front at the outbreak of the war, as he was a Captain of the London Yeomanry. Since then his rise has been rapid. As far as is known he is the first actor to have been made a Colonel.

### PUTS IN CLASSIC MUSIC

The orchestras in all of the B. S. Moss houses started playing classical and operatic music for overtures and feature pictures this week, instead of the popular selections given before. The idea originated with Stanley W. Larton, music director of the company, who believes that the people like good music better than the other kind. The experiment will be continued if audiences like it.

### SHIRLEY KELLOGG IS HURT

LONDON, Feb. 12.—Shirley Kellogg, the American actress, was badly hurt during Monday night's performance of "Cheating Cheaters" at the Strand Theatre.

Miss Kellogg fell while playing in the third act. She became unconscious and was taken to the Savoy Hotel. Physicians found her spine injured.

### WILL PRODUCE NEW SKETCH

SPRINGFIELD, Mo., Feb. 8.—Mabel Spencer, the stock leading lady, will soon present an elaborate vaudeville act based on the world famous satire by Louis Syberkrop. "Satan Abdicates to Wilhelm." Billy Billingsley will manage the act.

### SHEEHAN AND REGAY FORM TEAM

Lester Sheehan and Pearl Regay, formerly members of the act known as the World Dancers, have formed a partnership and are booked to play the Orpheum Circuit.

### BERG ACT IS BOOKED

B. D. Berg's act, "An Heir for a Night," has been booked for twenty-six weeks over the Pantages time, starting March 4.

### DOC O'NEILL WEDS

SAN FRANCISCO, Feb. 10.—Doc O'Neill and Laura Brouillett (non-professional) were married in this city last week.

## A. E. A. TO GET AFTER COAST MANAGERS

### TREAT ACTORS UNFAIR, IT HEARS

The rapidly growing practice of substituting pictures and vaudeville on certain days of the time booked by legitimate attractions, indulged in by a large number of Northwestern and Pacific Coast managers to the disadvantage of performers, has been brought to the attention of the Actors' Equity Association, and, after an investigation which went deeply into the root of the matter, Howard Kyle, head of the organization, has decided to take immediate action with a view to bringing the offending house managers to terms.

The procedure followed by the Western managers has been to accept a week or three-day booking for a high-class legitimate show and, when the company reached town, to calmly inform the road manager that, inasmuch as the house had made a previous booking which must be played, it would be impossible to accommodate two attractions in the same theatre at the same time.

At first, the road managers were inclined to accept the excuse and admit that it was barely possible that a mistake had been made which was unavoidable. The frequent repetition of this state of affairs aroused the road managers, however, to a belief that they were being imposed upon. In all instances of a show losing a performance through a house manager booking in pictures without notice the actors, of course, were not paid.

As a result complaints started to pile up at an alarming rate during the past three weeks and the legal department of the A. E. A. became convinced that drastic steps were about due or the Western managers in question might decide to go a bit further and, if they so desired, substitute a full week's bill of pictures or vaudeville for a traveling show.

Just what sort of action will be taken against managers addicted to the substitution without notice habit was not disclosed by Kyle, but, it is understood, that past as well as future offenders will be made to toe the mark. One of the more important attractions which has suffered by the practices above mentioned is "The Knife." Many other road shows sponsored by prominent New York theatrical managers are said to have been similarly affected.

### MONDAY BIGGEST GARFIELD DAY

Every theatre in New York City was practically sold out last Monday afternoon and evening, and it proved to be the most profitable of the four Garfield holidays. The mild weather was attributed by some managers to have helped to bring a larger number of theatre patrons from their homes.

### HIP RETAINS HOUDINI ACT

Houdini will remain at the Hippodrome. The original agreement for six weeks ends Saturday, but Houdini's "Vanishing Elephant" illusion and the "Submersible Box" mystery will be retained for a further period.

### "OH, BOY!" DRAWS \$20,000

PROVIDENCE, R. I., Feb. 5.—"Oh, Boy" drew big attendance for its two weeks here, \$20,000 being the gross business for the engagement.

### ORGANIZING LADY MINSTRELS

William Smith has started to organize a company for Gus Hill's Lady Minstrels. Rehearsals will start this week in New York.

### POSTPONE 'LOYALTY' PRODUCTION

Elliott, Comstock and Gest have postponed the production of George V. Hobart's morality play "Loyalty" until August 15th.

### BERNARD-MANN OPEN FEB. 25

Sam Bernard and Louis Mann open their joint starring tour in "Friendly Enemies" Feb. 25 at Stamford, Conn.

### McADOO PROMISES AID TO SHOWS

WASHINGTON, Feb. 12.—In outlining, today, the steps that will have to be taken by circuses and all out-door amusement proprietors, for the operation of attractions while the Government is in control of the railroads of the country, Director-General McAdoo gave out information that is of greater interest to dramatic and other road organizations as well.

The decision of the Director-General was obtained by Frank L. Albert of Chicago, executive secretary of the National Outdoor Showmen's Association, who has been in Washington a week conferring with members of Director-General McAdoo's staff.

Under the ruling one route has already been laid out for a 25-car show from Jacksonville along the seaboard to Richmond. C. H. Markham, regional director of railroads at Atlanta, was asked for special authorization and granted it by wire today. The decision just made will enable the two shows of Barnum & Bailey and the Ringling Brothers, twelve big shows and about 350 train shows to confer with Mr. McAdoo's regional assistants regarding the season's routings.

Secretary Albert has received this letter of assurance from Edward Chambers, director of the traffic division, under Mr. McAdoo:

"It is not the intention of the Director-General to interfere unnecessarily with legitimate amusements within which category certainly fall clean out-door shows.

"As you realize, however, the most important function of the railways at this time is promptly to move freight needed directly or indirectly in the war activities of the Government. You know, too, that the railway lines leading to the Atlantic seaboard are very badly congested. For this reason it is felt that circuses and other out-door amusement enterprises requiring special trains and special equipment should not book their routes for the coming season in the congested district, unless by special authorization of the regional directors. There is, however, no objection to the continued movement of shows outside of this restricted area.

"The Director-General does not wish to impose any hardship on the interests you represent, and it is, of course, possible that before the summer the situation may have cleared to a sufficient extent to warrant the lifting of this embargo, in whole or in part. I would suggest, therefore, that you keep in close touch with the regional directors, Messrs. A. H. Smith, New York; C. H. Markham, at Atlanta, Ga., and R. H. Aishton, at Chicago, Ill."

### "CUDDLES" ARRESTED AGAIN

Gus Edwards and "Cuddles" had another tilt with the Gerry Society last week in Rochester that will have its sequel in the courts of that city next Tuesday, when the case will come up for trial.

The trouble took place Friday night at the Temple Theatre when Manager Finn, having failed to obtain a permit from the society for the appearance of "Cuddles" and other minors in "The Bandbox Revue," a Gerry representative named Redfern appeared back stage and arrested Chester Robinson, the manager of the act, "Cuddles" and Lillian Bownty, another child performer.

Persons who were in the theatre state that he was very harsh in performing his duty, jerking the children away from the governess who accompanies them, despite their plea that she be allowed to accompany them to the station.

It happened, though, that Edwards had gone up to insert some new material in the act, and he was communicated with at the railroad station. Hurrying back, he communicated with Senator Walters and other friends, with the result that the children were brought to the Seneca Hotel. Without waiting further, Edwards hustled them to the train and brought them to New York, where they still are. Robinson appeared in court the next morning and was held in \$250 bail for the hearing.

The children have appeared twice before in Rochester, but upon each occasion a permit was obtained by Finn for their appearance. As a result they had no trouble.



# VAUDEVILLE

## BERT LA MONT ACCUSES MOSS BOOKER

### N. V. A. TO SETTLE MATTER

Bert LaMont, producer of an act called "Hogan's Alley," which features Eddie Gerard, has filed a complaint against Curtis, of the B. S. Moss booking forces, charging that Curtis booked the act without the owner's permission and put it into Keeney's, Newark, on Feb. 4.

The case will be placed before the N. V. A. for decision, when all those concerned will present their sides of the argument. LaMont expects a decision in his favor, as he feels that the booking of his act under the circumstances sets a dangerous precedent and that, unless it is decided in his favor other producers and agents will be seriously jeopardized.

The trouble is said to have started on Jan. 31 at Keeney's, Brooklyn. The act played there the first three days, at the end of which there was a misunderstanding about the salary to be paid, as LaMont has recently cut down the act from six to five people. LaMont, when he heard of the difficulty, told the manager of the act, William Haynes, to bring all the people into his office the next day and he would settle it to everyone's satisfaction.

Haynes, however, it is charged, took it into his own hands to divide the money paid among the actors, without consulting LaMont. He is said to have told them that if there was any trouble they could book the act direct, leaving LaMont out.

Thereupon, Haynes is said to have taken the act to Curtis, and offered it to him for the first half of the following week. Curtis, according to LaMont, called him up to ask if it was all right. LaMont says he told him that he should not book the act and that Curtis thereupon promised to have nothing to do with it.

On Thursday, however, LaMont discovered that the act had worked the Newark house. He called up Curtis for an explanation but claims he was given no satisfaction. He then immediately wrote to Pat Casey, of the V. M. P. A., B. S. Moss, Frank Keeney and Henry Chesterfield, asking for a settlement.

In his letter, LaMont says he spent \$1,100 producing the act and also advanced various sums of money totaling \$42.50 to the actors, which they still owe him. At the conclusion of his letter, LaMont said: "You have known me personally for a long time and I have yet to be a party to any sort of deal that savored of unfairness. I think that, in justice to myself and other producers who spend their time and money putting out acts, this affair should not be passed over without a thorough investigation."

Curtis, when approached for a statement, admitted having booked the act into the Newark house but said it had been booked through Tommy Curran and not direct. Curran, who is LaMont's partner, denies this.

### OFFERS MOVIE ACT FOR VAUDE.

Fred Block is now offering the recent moving picture experiment tried out at the Harlem Opera House for a vaudeville route.

The act consists of a director, a camera man, an electrician and a soubrette. The theatre distributes pamphlets two weeks before the act gets to it and the applications are turned into the box office. The act arrives and makes a motion picture of a thousand feet at each show, using the local lights as the subject. The directing of these to do movie stunts proves to be the laugh-getter. Two weeks after the act plays the house the picture is shown.

### ACTORS FORM NEW CLUB

A new theatrical organization to be called "The Lookers" is being formed by what are reported to be leaders in the theatrical profession.

The club is going to endeavor to get away from the regular theatrical clubs now in vogue and a rank departure is going to be made at the outset, when one of the rules to be incorporated into the constitution and by-laws of the club is to be forcefully enforced. The rule calls for the immediate fine on the first offense of any member talking show business in the club rooms, suspension as the second punishment and expulsion on the third breaking of this rule.

The members of the club are to be recruited from the ranks of active performers only. The club will have no lay members or women take part in any of its activities. The organizers are making use of the club rooms of The Friars, The Green Room Club, The Players and the N. V. A. to approach prospective members and ask if they would care to join an ultra exclusive theatrical society. The initiation fee is \$1 and the yearly dues have as yet not been determined.

It has been ascertained that there are now exactly one hundred men who have paid the dollar to become members. It is stated that the club rooms of the new society will be located at 116 West Forty-seventh Street and will at first consist of three rooms. James Hussey and Ben Ryan are said to be the temporary president and treasurer of the new organization.

### ACTS ON BILLS CHANGE

Charles Allen, of Morris and Allen, contracted a mild case of tonsillitis last Friday, while appearing at the Fifth Avenue Theatre, and the act withdrew from the bill, with no one taking their place for the balance of the week.

At the Jefferson Theatre last Monday matinee, Church, Simons and Company disappointed on account of the non-arrival of their baggage. They were replaced by Weston and Flint for the length of the engagement.

Jim and Anne Francis did not appear at the American Theatre Monday on account of the national draft taking Jim Francis. Corella and Adele replaced the act.

### O'MEARAS FALL INTO PIT

Just at the start of their dancing in the Bessie Clayton act, at the Palace Theatre last Monday, the Gliding O'Mearas stepped off the stage and fell into the orchestra pit. The music halted and the crowd, startled and frightened, were ready to assist the several men who helped them back upon the stage, where they went through their routine of difficult and fast dancing steps, scoring the hit of the bill. They suffered several lacerations and bruises, but were none the worse for their experience.

### TRY MATINEES AT NOON

CINCINNATI, Ohio, Feb. 8.—The experiment of giving a 12.30 noon matinee as one of the three-a-day shows on Heatless Mondays at B. F. Keith's is proving a moderate success. The second matinee this week was much better attended than the first a week ago.

### NEW ACT IS READY

William K. Saxon and Company, in a new act called "The Editor," will open out of town next Monday. There are five people in the act, which is a comedy sketch. It carries a special set. Samuel Baerwitz is handling it.

### JOHN DALY IN HOSPITAL

John Daly, the dancer, who has appeared with nearly all of the big minstrel companies, is a patient in Ward 1 of the Seton Hospital, Spuyten Duyvil, N. Y.

## COLONIAL WILL HOLD VOTING CONTEST

### MANY ACTS ARE ENTERED

In accordance with the recent announcement that plans were in process of formulation for the purpose of building up the attendance of Keith's Colonial, the management made its first definite move in that direction this week by starting a popularity contest which will be conducted along the lines of the one held at this house last season.

As in the former contest the audience on Monday afternoon was handed ballots along with their programs. On each ballot is printed a list of over two hundred standard vaudeville acts, with a space left vacant to the right of the name of each act, so that each seat holder might indicate his or her preference for candidates for what might be termed a prize selective bill.

This bill, which will be made up of the acts receiving the most votes before a certain date, will be played at the Colonial in a few weeks.

The contest is also expected to increase the attendance during the period that it is on, as in previous instances in other houses audiences have been aroused to a high pitch of interest. This undoubtedly arises from the fact that most vaudeville patrons have decided preferences for certain acts and entertain a feeling of loyalty for their favorites, which they are usually found willing to back up by voting for them as many times as possible, in order that their choice may be landed in the money, so to speak.

This was evidenced rather clearly at the Brooklyn Orpheum several years ago during Percy Williams' regime.

### MAKES ACTORS CATCH TRAINS

CINCINNATI, Ohio, Feb. 9.—The local B. F. Keith's theatre is setting a record for getting its performers away on Saturday nights in time to make train connections. Manager Hastings has arranged for a special taxicab service to whisk the actors to their trains after the last show of the week. He also puts on the closing show without the usual scenery, because of the quick train connections that must be made.

### MAY GIVE 3 SHOWS FEB. 22

All of the Greater New York Keith houses, with the possible exception of the Palace, may play an extra matinee on Washington's Birthday, Feb. 22. If the extra show plan is put into operation, it is understood the results will be watched carefully with a view to determining whether or not it would be wise to play additional shows on future holidays.

### U. B. O. BUYS SKETCH

"The Weaker One," a sketch by Mrs. Louis V. De Foe, has been purchased by the United Booking Offices, which will headline it in vaudeville. The sketch was first presented at a benefit given at the Belasco Theatre. The setting is in northern France in war time.

### V. M. P. A. BEING REFURNISHED

The offices of the V. M. P. A. in the Columbia Theatre Building are being painted and refurnished generally throughout. When the alterations now in process are completed several new suites of furniture will be installed.

### HART TO MANAGE LAURA BURT

Laura Burt is to make a tour of leading vaudeville theatres under the management of Joseph Hart.

### N. V. A. SETTLES SUIT

The suit started recently by Abe Feinberg against the act "Somewhere in France" has been settled out of court through the intervention of Henry Chesterfield. Both parties profess themselves entirely satisfied with the decision.

By the terms of the agreement reached, the defendants in the suit will buy from Feinberg all rights to the act, so that it will become their property. They will pay for the act on an installment basis, paying him a certain sum each week. The total amount for which Feinberg disposed of his claim is not given out.

Feinberg produced the act and got it bookings, with the understanding that he was to get twenty-five per cent. of the profits. After the act had worked several months, however, and Feinberg had received none of his profits, he got out a summons and sued for an accounting and division of profits. John Brooks, who was the man sued, then offered to settle amicably, and the case was thereupon taken up to the N. V. A. The judgment was given Saturday.

### BROOKLYN HOUSE PUTS IN VAUDE.

The Alhambra, a Brooklyn theatre formerly following a daily picture policy, with vaudeville booked in on Sundays, entered the lists of regular small time vaudeville houses last Saturday night, with a six act bill furnished by the Fally Marcus offices.

The Alhambra has a seating capacity of 2,300, and is one of Glynn and Ward's Greater New York string of better class picture houses. A new stage 150 feet in width, with corresponding depth, fitted with the best of scenic accessories will permit of the playing of the biggest acts in vaudeville.

The Alhambra has a membership in the V. M. P. A. The opening bill was: Artois Family, Largay and Snee, Lottie Williams and Co., Three Stylish Steppers, American Comedy Four and The Isle of Innocence.

### REPORT K. & E. BACK LEDERER

Although no confirmation could be obtained from the Klaw and Erlanger offices, the report spread along Broadway this week that that firm was behind George Lederer in his efforts to start a vaudeville circuit. Several of those approached by him are said to have admitted that he represented Klaw and Erlanger in his offers of ten weeks' bookings, to be played in sixteen.

Lederer claims that he is booking the shows purely as a personal venture, and that he will put them in both Shubert and Klaw & Erlanger houses. He refused, however, to give the names of any of the acts booked, or the theatres which would comprise the circuit. He plans ten complete shows. One of the theatres on the circuit will be in New York, he admitted. He expects to open between the fifteenth and thirtieth of March.

### HENRY MARSHALL WINS SUIT

The suit which Henry I. Marshall started a few months ago against the Ford Sisters has been settled. A jury before Justice J. Meyer in the City Court returned last week with a verdict for Marshall for the amount of \$1,050. Nathan Burkan represented Marshall.

### ROONEY JOINS MOSS

The booking staff of the B. S. Moss offices has been augmented by the addition of J. F. Rooney. Rooney was connected with the Quigley Agency in Boston for several years, and has a wide knowledge of vaudeville acts and conditions.

### "KEEP MOVING" GETS ROUTE

"Keep Moving," the Lea Herrick musical comedy, has been booked on the Jules Delmar time for ten weeks by the Harry Weber offices, opening at Norfolk Feb. 25. Swan Wood heads the act of ten people.



# VAUDEVILLE

## PALACE

The best show that ever played this house is on view this week and, as an ideal bill, it stands alone.

Sylvia Loyal, and Pierrot, offer an act in which they are assisted by a great many pigeons and two dogs. The act drags, however, on account of the stalling done at the opening and the general way in which the routine is laid out.

Sam Hearn occupied the second part and did excellently, considering the early position and the way the crowd was coming in. He has a dandy routine of gags and melodies, and opens with a corking good rube number. He also tells a few stories. He next plays a classical selection on the violin and gives several imitations of a ukelele, cornet and bagpipe, finishing by playing a selection in which it appears that two distinct violins are heard at the same time. The act went nicely.

Bert Clark has a new Miss Hamilton, who is, to all appearances, a French soubrette. She dresses not over abundantly at the opening, and gives Clark many chances to try stunts with his cane which would not be tolerated in polite society. The girl tries hard, and the act secures several low comedy laughs. An arm band bearing the letters "M. U.," meaning militarily unfit, is also on display on the sleeve of Clark's coat. The bare-foot stuff he pulls does not belong in the act. The act finished with the snowball number.

Elizabeth Brice, with the aid of a piano player and eight restricted songs, presented an act which is reviewed under New Acts.

Bessie Clayton and her company followed, and stopped the show completely with an act which is the acme of dancing. The offering is more fully reviewed under New Acts.

Ben Ryan and Harriette Lee showed their new act here for the first time and scored a laughing hit. The turn tells a story of the two meeting, when the man is mistaken for some one else and the girl musses him up, but prevents his being arrested by a policeman, who also plays several bits in the act. The man's straw hat is broken and the girl goes to a restaurant and barber shop and gets him several more. A nail being in her shoe, he then proceeds to a Turkish bath and gets her several pairs. The tom-foolery during the running of the act kept every one in good humor and made the act a winner all the way when it came to getting laughs.

Carter De Haven and Flora Parker offered an act of bright songs and chatter. Their turn was the third on the bill to use a black grand piano. The act is reviewed more fully under New Acts.

The next to closing spot fell to George White and Emma Haig, who offered their up to the minute dancing act with a lot of comic kidding thrown in for good measure. It scored a decided hit. The opening dance was the hornpipe. Then came White's drummer boy impression. The Spanish dance, in which Miss Haig showed some new stockings, followed, and then White offered his request imitations of male dancers. The first was Fred Stone, and then came one of Doyle, of Doyle and Dixon. Walter Kingsley requested the dance Frisco does, and after procuring a cigar and match, White did the eccentric steps in fine style and gave a fine imitation of him.

Some one then asked for an imitation of Louis Mosconi of the Bessie Clayton act, and White asked for time to change his trousers. The Mosconi dance was then done by Mosconi, whom the crowd at first mistook for White. He next stated that he and Ben Ryan, of Ryan and Lee, had been partners ten years ago and would offer a dance they then did. It went over to big applause.

Gladys Hanson, as "Liberty" in "Liberty Affaire," the Roland Birke Hennessey patriotic spectacle, closed the show, holding all seated to the very finish.

S. L. H.

## VAUDEVILLE REVIEWS

(Continued on page 8)

### RIVERSIDE

A record-breaking audience witnessed the final performance of what will in all probability be the last of the Garfield holidays, and one of the best bills of the entire season was presented.

Jack and Cora Williams opened the show and the novel manner in which the iron jaw stunts of Miss Williams were presented won them much applause.

Dooley and Nelson, on second, found the spot an easy one, and their clever comedy antics were keenly enjoyed. The Cleopatra finish is a sure encore winner.

"Rubeville," a realistic rural sketch, is filled with comedy and music blended in just the right proportions. The comedy is all of the small town variety, with the country store keeper and the usual crowd of hangers on about the stove, where the affairs of the nation are discussed. The country band holds its rehearsals in the store, which gives an opportunity for the introduction of the musical portion of the sketch. Harry B. Watson, as the country store keeper, and Jere Delaney as the advance agent of a theatrical troupe, supplied most of the comedy.

The Ford Sisters, with Harry Akst at the piano, some new scenery and gorgeous costumes are now calling their act "The Ford Review of 1918," which scored one of the big hits of the bill. Opening with "Hello, Dixieland," dance American, they followed with the "Billposters" eccentric dance, then the "Mabelora" waltz, and next the "West Point March Militaire," and ended with the dance which "made the Four Fords famous." Between the numbers Mr. Akst rendered popular and classical selections. He is a fine pianist, and in consequence filled in the waits during the costume changes most acceptably. The Ford girls as dancers are in a class by themselves, and the artistic manner in which the act is presented, their attention to detail in the matter of costume and stage mounting, combined with their remarkable ability, make of the act an attraction strong enough to headline.

Joe Morris and Flossie Campbell carried off the comedy honors of the bill with "The Avi-Ate-He," a sketch, the plot of which is not unlike that of the musical comedy hit "Going Up." The sketch, however, is soon forgotten and rapidly develops into a plain vehicle for the display of Morris' ability as a comedian. He won many laughs by his genuinely funny antics, and Miss Campbell makes an excellent foil for him.

Blanche Ring, on her return to vaudeville, is offering a repertoire of songs, some of them old, while others are new. In justice to the songs and writers of other days, it must be said that the new numbers are far inferior to the song hits with which Miss Ring was identified a dozen or more years ago. (See New Acts.)

William Gaxton and company cleverly presented the S. Jay Kaufman's "Kisses," a little playlet, the plot of which deals with the adventures of a young man who thinks so much of his ability to charm and attract the opposite sex that he wagers one hundred dollars that four young women will kiss him within the week. One shudders to think what would happen if the sketch were acted by less skillful players than have been assembled by the producers of this playlet. Acts of this sort skate on very thin ice, and to Mr. Gaxton and his excellent company is the greater portion of the credit due for carrying it safely over.

Van and Schenck in their second week at this house are singing one or two new numbers in addition to the sure-fire numbers in their repertoire of last week. The "Carolina" number was excellently rendered and scored one of the big hits of their act. Brenck's Bronze Posing Horse.

W. V.

### COLONIAL

The first show did not close until 4.40, and many persons were gathered outside for the second performance. A capacity audience enjoyed the initial program, many standing on the orchestra floor. James J. Morton introduced the artists and started a number of laughs with his ready wit.

Valentine and Bell opened with a novelty cycle act. The man rides on obstacles scattered about the stage. The ride on the clock, with the lady on his shoulders came in for solid applause. Comedy remarks while riding and the whirl over the handlebars were the signal for heavy applause.

Francis and Ross showed a fine assortment of legmania. The first part of their act consists of a "Burglar Bit" wherein both, with dark lanterns, open a safe while dancing. Then, singing and dancing follow, and some nifty stepping is revealed.

If there is a harder working man in show business than James C. Morton trot him out. Every moment he occupied the stage he was either taking falls, dancing or putting every ounce of vigor into his work. He is assisted by Mrs. Morton, their son, and daughter. Both youngsters are bound to climb the ladder of success under the tutelage of Pop Morton. The finish, before the encore, when part of the scenery falls on Jim and the piece of business with the plant in the box, was a scream. The quartet were enjoyed throughout their stay.

Reine Davies followed with a novelty singing act in full stage, and did extremely well.

It appeared rather peculiar that Dorothy Brenner, another "single," so closely followed Miss Davies. However, this was unavoidable, as Miss Davies works in full stage. Miss Brenner is about the cutest little bunch of joy that has hit this town in some time. Her exclusive songs by Herbert Moore were delivered expertly. One popular song introduced was on the Egyptian Jazz order and proved, conclusively, that Miss Brenner is an artiste of ability. The "Kid" number, with a punch line finish, made her one of the big hits of the show.

The audience surely relished the playlet "Married," presented by those sterling stars, Homer Mason and Marguerite Keeler. This skit is about the best domestic comedy sketch in vaudeville. At times, the situations border on the risqué and, just when one thinks something is about to happen, the players switch things around in such a manner as to bring howls of laughter from all present. Mason, as the "souse," did a finely drawn bit of acting, while the beautiful Miss Keeler looked and acted the part to perfection.

Frank Carter, with Otis Spencer at the piano, was also in the hit column, although some of Carter's work is reminiscent of other performers who have their names in large letters in front of the theatres in which they are appearing. Carter's songs are well chosen and he surprised many when he rendered a ballad displaying a good clear voice. The kidding business with the boys in the orchestra pit was enjoyed, as was his acrobatic dancing.

The children's society was on hand to see that "Cuddles" did not either sing or dance, and not even a semblance of a step or a singing note was in evidence while she appeared. The Edwards' Bandbox Revue, featuring Georgie Cuddles and Vincent O'Donnell, is well staged and closed the show with a bang. O'Donnell's pure Irish tenor voice was one of the features of the act.

J. D.

### ROYAL

With Evelyn Nesbit headlining, and a corking good comedy show of the fast running kind as the attraction, the house should have a sell-out at every performance.

The Taylor Trio offer a novelty wire act in the opening position which went over nicely. This turn could speed things up a bit to good advantage.

Lee Rose and Katherine Moon occupied the second spot with a neat dancing act that was highly appreciated. They offer a routine of different dance steps in one where the dancing is good, the wardrobe pretty and the arrangement of steps nicely routined. The melodies are well chosen and the act went off to a good hand.

Flanagan and Edwards had the house laughing from the rise of the curtain to the finish of their skit, "Off and On." The talk is mostly the same as before with a new line here and there, and the audience seemed familiar with some of the points. The dancing finish in one, went over in fine style. The act was thoroughly enjoyed.

Grace De Mar stepped out in a red velvet gown and gave her character impersonations. Miss De Mar has greatly improved her delivery and has added many new points to her routine of characterizations. The line of talk about the Bronx subway and street car went over with a multitude of laughs and as a final number she showed how a telephone operator in a newspaper office talks to inquiring persons on the wire. In the latter part of the routine, she uses some old gags and also acquaints the audience with the fact that she is a "south-paw" writer.

Lee Kohlmar and a company of three excellent character actors came next with their comedy playlet entitled "Two Sweethearts," from the pen of Samuel Shipman and Clara Lipman. The act tells a dandy story build around comedy situations and, with a good line of dialogue, scored a laughing hit. It seems that, after playing most of the houses around New York, this is really the first house where this act has found an audience which can appreciate and understand every line, word and gesture, as the Hebraic element predominates over any other nationality in the neighborhood of the Royal.

Charles Irwin, billed as a single, but assisted by Kitty Henry (Mrs. Irwin) near the finish of the act offered a novelty skit entitled "Comin' Through the Rye," which is more fully reviewed under New Acts.

Evelyn Nesbit looked a trifle tired but went through her routine of songs and dances in good shape, much to the appreciation and marvel of the audience. Since last seen "A Roseland Fantasy," the title of the offering, has greatly improved in running and material and several new gowns and wraps shown by Miss Nesbit brought laudable "ahs" from the crowd. However, Miss Nesbit relies on the clever assistance of Bobbie O'Neil, who fairly covers himself with glory in the way he goes through the various song numbers and dance steps. To him must go some of the credit for the manner in which this act was received, as he is without doubt a tower of strength in the present arrangement of things. As a headliner Miss Nesbit is certainly drawing the crowd to the box office and, at the same time, giving them real meritorious entertainment.

Jimmy Duffy and Jack Ingliss had the tough spot of closing the show. The boys have practically the same routine of songs and pieces of business they employed so successfully two weeks ago at the Palace Theatre. The instrument bits at the finish of the act are sure-fire laugh getters and encore numbers and, with their fine line of songs, they held the crowd to the very finish, scoring a good sized hit in that spot.

S. L. H.



# VAUDEVILLE

## AMERICAN

Capacity business was again the order of things at the Monday performances in the theatre and on the roof.

Alfredo and Pearl, man and woman, presented an acrobatic act that contained a variety of stunts. Alfredo, to start off, does a right-hand balance on a parasol. His partner then does a routine on a trapeze, and he follows with a head balance on a swinging trapeze. Then Pearl does the upside down ladder walk on a ladder up near the flies, and her partner does a balance on a pyramid which he builds with blocks. They finish on trapezes. They are clever performers, good, quick workers and received much applause for their work.

Corella and Adele, man and woman, do a talking, singing and dancing act. Corella opens with a song, after which he is joined by his partner and they indulge in some comedy talk. This they follow with a song and go into a dance. Then comes a soft-shoe dance by Corella. They both dance for a finish. They are not strong on either singing or comedy talk, but what they lack in these they make up for with their feet, for they are good dancers. They went off to applause.

In third position was a ventriloquial novelty, billed as Coleman's Manikins, which proved to be one of the best things in this line seen here. Coleman works with two dummies, a pickaninny and an Irish youngster, and opens singing with the little coon. He makes it play a banjo accompaniment. Then follows some patter, in which the two dummies play an important part. Coleman then sings with the white dummy, which thumbs a ukulele. For a finish, Coleman plays a Southern melody on a banjo and works the dummies to play the accompaniment. The act scored heavily and Coleman was recalled four or five times.

The Three Lyres presented their musical and comedy act and found their usual good success. They played cornets, trombone, a glass-piped xylophone, horns, trumpets and drum and had a line of comedy material that won laughs. The man, who works in blackface, is a "corking" good comedian. They all play well on the various instruments.

"Sherman Was Right," billed as a vaudeville musical comedy, features Al La Van and Billy Watkins, who are assisted by seven girls. It is intended to be a skit on enlisting and war work. It opens in one with a chorus by the girls, and followed by a song by the straight. The scene then changes to two and shows the girls as Red Cross nurses. These two men play wounded soldiers. For the finish the entire company sings, the girls being dressed in costumes to represent the United States and her Allies. There is little merit to the act and that portion of it which makes an attempt at comedy at the expense of enlistment is in very bad taste, to say the least. The principals worked hard, but could do little with the material at hand. The girls made four changes and their costumes were showy.

Violet Danerelle was on first after the intermission and sang four songs in poor voice.

"The Bet," presented by Clayton Macklin and company, is a cleverly written sketch. It tells of a playwright who is in love with the wife of his best friend, and has determined to go away. The wife thinks that she is being neglected by her husband, and calls on the playwright. Hubby interrupts their little talk, and the wife hides. The husband discovers her presence and attempts to choke the other man, when wife appears and reminds her husband of a bet he had made with the playwright a year before on just such a situation in one of his plays. Hubby thinks the job was put up on him, and he pays the bet. The woman concludes her husband is a real man after all, and all ends happily. It was not very well acted.

George Armstrong, with his parody songs, scored the big hit of the bill, and drew down two encores.

E. W.

## FIFTH AVENUE

There was plenty of room at this house when the first Monday show started, but by 2:15 every seat and available bit of standing room was taken and a number of people waited their turn to get in.

The Two Smiletta Sisters opened the bill with an act made up of slackwire work and contortion. The girls enter dressed in ankle length dresses, and the bigger of the two gives a little wire work which includes walking, juggling three Indian clubs, swinging two clubs while balanced on one foot on the wire, and swinging. The girls then slip off their dresses and work in tights, with black trunks, and do a routine of contortion feats that were so cleverly done that they drew forth applause. The girls work with a special set in three. They are clever performers and fully deserved the applause they received for their work.

Carbrey and Cavanaugh presented a dancing act that discloses novelty and cleverness and brought them well deserved success. (See New Acts.)

Joseph E. Bernard and Company, presented a comedy sketch entitled "Who Is She?" and scored a bit. The skit tells the story of a young couple who have been married nine weeks and whose life in that time has been one incessant quarrel, owing to the unreasonable jealousy of the wife. As the curtain rises they enter, having just returned from a show, where the wife left the theatre before the performance was finished because her husband had looked occasionally at a red-haired girl in one of the boxes. They start a "scrap" the moment they enter and the skit is made up of a rapid fire of "scraps" and making-up. The husband tries to "cure" his wife by having a male acquaintance call her on the phone, but the expedient fails as it only gets him into more hot water. He finally brings her to her senses by telling her to "cut it all out" or go back to her mother, and the fall of the curtain shows a complete reconciliation, with the husband master of the situation.

This is a well written skit, capitally played. Bernard, as the husband, does excellent work. His "company" is a pretty young woman who is also an ingenue of unusual ability. She plays the wife with a delightful snap and ginger and easily shared honors with the star. Her name does not appear on the house cards, which is to be regretted, for it is due as much to her work as his that the sketch won the success it did.

Joe Cook scored one of the big laughing hits of the bill with his "One Man Vaudeville Show." Starting with an "overture" which he renders on the violin, he follows with a little magical work in which he does an "alleged" trick. Next he impersonates a banjoist, then ventriloquist, faking an act.

Cook is a clever entertainer. His act is made up chiefly of nonsense, but it is the kind of nonsense that takes if it is put over properly.

"My Lady's War Garden Party," with Lady Aberdeen, proved to be an elaborate sketch with singing principals, a chorus and dancing. (See New Acts.)

Harry and Anna Seymour, a clever dancer and a real comedienne, won a well deserved success. They opened with a song, which was followed by comedy talk and then a soft shoe dance by Harry. Anna then gave her impressions of how Grace LaRue, Anna Held and Eddie Foy would sing the same song, which was capitally done. She sings two other numbers and they finish with a dance.

Deiro, with his piano accordion, captured his audience with his skillful playing. He rendered five numbers and was called upon to take an encore.

Adams and Mangle closed the bill with their hoop rolling, juggling and hat throwing. They pleased.

A Wm. S. Hart film was the feature picture.

E. W.

## CITY

The show was opened by Irene and Cogners in a slack wire walking act. They do several good stunts in a capable manner. They keep their balance very well, and dance and jump with apparent ease. They were well received, earning three bows.

Elliot and Mora, a man and woman, were next. They have a clever act about married life and handle their material well. A husband and wife have been quarreling all evening, and continue it from place to place. They are in a restaurant, and another quarrel arises. They have some very clever lines in the act and get them over well. Their work is natural and the act is true to life.

The Beatrice Morrell Sextette was next. The act is composed of six girls who sing and play, doing both very well. They open with a number by all six, this being followed by a violin solo, after which comes a harp and singing number, then a harp solo again followed by a quartet number with harp and violin accompaniment. The act is of the high class musical kind and easily scored a hit. The last number could be made a bit more distinct and thus be improved.

A Universal animated weekly followed and after that, the vaudeville was resumed by George Yoeman and Lizzie, the latter being a character not seen in the act, which is practically the same as he did before. This time, however, it gets over better. The gags are mixed, some old ones being worked in with his new ones. The idea is good also and Yoeman makes the most of his opportunity. He scored heavily, having to respond to an encore, for which he told a few more stories concerning the subway and street cars. Some of the gags should be taken out, for, being suggestive, they have no place in any act. Others that are greybearded, should also be eliminated.

Hans Robert and Company were fifth on the bill, and, with their comedy sketch, got many laughs. The act has improved since last seen by this reviewer, and is funnier now than it ever was. The story is this:

A man and wife are partners in a law business, and get along nicely until one morning their stenographer comes in late and they discover that she is married, and that her husband has beaten her. They begin to argue her case, pro and con, with the result that a break follows.

The stenographer calls the husband an endearing name, the wife objects, they quarrel, and decide to break the partnership. The wife goes out, and, returning, finds the stenographer in the husband's arms, with the result that she wants a divorce. She goes to see her lawyer, and, feeling faint, cries on his shoulder. Friend Lawyer's wife then comes in and there is more trouble. The pair then decide to forget all about it, and be happy once more. The sketch is funny and well handled. Hans Robert does well and the supporting players nicely.

Barry and Leighton, two nut dancers and comedians, were next. They have a very good comedy act and scored a hit. They open with a song and dance and then go into several bits of business that are real good. They do a boxing number, a burlesque on the "intelligent dog" act, and a skating number in which they fall all over the place. They keep the audience tickled all the time. They finish with a dance on skates, one of them doing several difficult stunts. They took four bows.

Sylvester Scheaffer, the man of many talents, was the feature of the bill and closed the show.

Scheaffer does all of his tricks well and has been wise enough to relieve his act by comedy, which is furnished by his assistant, who burlesques everything he does. He scored a big hit and deserved it, for he has one of the best variety acts ever seen by this reviewer.

S. K.

## BY JEFFERSON

The show was opened by Howard's Bears, an animal act with two bears and several dogs. There is no reason for the presence of the dogs, for although they do one or two stunts passably, the work of the larger bear is the feature of the act. The dancing and wrestling bits put the act over for a fair sized hit.

Marshall and Welton were the next on the bill. They sing and dance quite well, excelling in the latter. They open with a double, then the man sings a single number, followed by a clog dance by the girl, after which the man does an eccentric dance, during which he is joined by the woman. They close with a fast double clog dance which sent them over for a hit. The "boarder" song by the man was good, and the girl's clog dance was a fine piece of work.

"The Right Man," a comedy-drama in one act, was next. The story of the sketch is this: A young actor has been blackballed by a manager because he insulted the manager's son. The manager is producing a play, but can't find anyone to take the leading part except Torrence, the young man who has aroused his ire, and he won't hear of him. Torrence's father, an elderly man, enters the manager's office, and tries to convince the manager of the injustice of his prejudice against the boy, but the manager will not be convinced. Torrence's father then tells the manager that his son is a forger, and that he has the evidence to prove it. The manager refuses to believe it, and the old man shows him the check, but will not let him handle it. The manager still refuses to give the boy work, and the old man denounces him, using a speech from the play the manager is trying to produce. The manager, impressed by the old man's delivery of the speech, finally promises to give the boy a chance. The old man, who is none other than Torrence himself, takes off his wig and spectacles, and thanks the manager for the part, telling him that the differences between the son and himself have been settled, and that all is well. The sketch is well written and very capably acted. The manager's part is well handled, and the girl, who has not much to do, does her little well. It is the acting of the man who plays Torrence that is the feature of the act.

The bill was split here by a Hearst-Pathé news reel, after which Will Morris, in a comedy cycling act, resumed the vaudeville. Morris works fast, and his bits of business are good. He did a whole lot of clowning before he got down to business, but when he did he had the audience with him, and went over for a large sized hit. His last stunt is the best in the act, and earned him the most applause.

Weston and Flint, a man and a woman, in a new act, came next. This was their first appearance on any circuit, and they stopped the show. They will be more thoroughly reviewed under New Acts.

"The Golden Bird," with Hattie Kirchner, a golden-haired miss, was after them. She plays a number on the violin, after which she introduces a canary, announcing that the bird will imitate anything she does on the violin. She passes the bird out among the audience to show that there is no trickery. She then calls for sounds to duplicate, and after she plays them on the violin, the bird imitates them perfectly. The bird also accompanies her every time she plays. The act is a winner, and was well received by the Fourteenth Street audience, which seems to like music. The next act was the Four Entertainers, all men, three doing straight and the fourth a bass, doing a blackface. The latter is the feature of the act, for his singing can be heard above that of the other three. His comedy is like that of other acts of this kind. They scored, and had to respond to an encore.

Bell and Caron, man and woman, closed the show.

S. K.



# VAUDEVILLE

## BLANCHE RING

Theatre—Riverside.  
Style—Singing.  
Time—Sixteen minutes.  
Setting—In two.

In a singing act made up of a medley collection of her famous song hits of days gone by and several new numbers Blanche Ring has returned to vaudeville.

Attired in an ermine cape Miss Ring made her entrance through the centre curtain and sang for her first number a special song written around her song successes of the past. With a crystal ball in her hand in which she sang that she could see her old friends again, she rendered the choruses of "Bedelia," "Summertime," "Yip-I-Addy" and other songs with which she was identified in the past. Each of the old favorites received its share of applause, and the act started off with a rush only to slow up immediately on account of her poor song selections which failed entirely to keep up the pace set by the medley of old time hits.

Her second number, a comedy song burlesqued the singing ability of the pupils of a fashionable teacher who specialized in opera, got but little applause and this was followed by an Irish song in which in Biddy costume she sang of the pride of a mother for her boy who had just left for the front.

With a brilliant red mantilla thrown over her gown she next rendered "Since Maggie Clancy Saw the Land of Joy," an Irish-Spanish novelty number which tells of the change which occurred in an Irish damsel who witnessed the Spanish light opera. This was followed by a dance which was interrupted by her pianist handing her a letter purporting to have come from her son who is at the front. This gave her the opportunity to sing, "I Gave Him to the U. S. A.," a patriotic number, which met with little success.

The drop then shut off her pianist, and with orchestral accompaniment she sang "Bing 'em on the Rhine" for her closing number.

In its present shape Miss Ring's act does not class with her previous vaudeville offerings, and a new song repertoire seems to be a necessity. None of her new numbers can be compared with any of her old-time song successes.

W. V.

## CHARLES IRWIN

Theatre—Royal.  
Style—Comedian.  
Time—Seventeen minutes.  
Setting—In one.

Charles Irwin is offering a new and classy single act, which develops into a double near the ending, when Kitty Henry (Mrs. Irwin) steps out and takes part in the proceedings. Irwin is immaculately dressed in evening attire, and characterizes a polite drunk. The drawing of this character is done in a fine manner and minus any of the usual exaggeration.

He starts off with several well pointed song numbers, handled in a subtle way, which bring many laughs. Next he goes into a routine of clever stories, delivered in such a way as to get the most laughs possible out of them. Miss Henry then joins him in a double offering, which went over with a bang. Miss Henry makes a pretty picture and gives just the added touch of comedy at the right spot.

The act is a classy offering, speedy, and constructed for real entertainment. It is handled in a showmanlike manner, with scintillating material. The act should find no trouble in scoring everywhere, as it did at this house.

S. L. H.

## NEW ACTS

### DE HAVEN AND PARKER

Theatre—Palace.  
Style—Singing and dancing.  
Time—Twenty minutes.  
Setting—Special.

Carter De Haven and Flora Parker are assisted by Edwin Weber at the piano in a new offering which has everything to recommend it as a vaudeville vehicle excepting a punch. The act opens in full stage, with De Haven singing a little introduction in which Miss Parker figures at the finish. A line of comedy chatter is introduced concerning the happenings of what is supposed to be a perfect day.

A drop in one is lowered, showing a woman carrying a large knitting bag, and the inside of the bag shows Miss Parker dressed as a large ball of khaki-colored wool, as she sings a song about the use and abuse of this article. Next is a semi-military dressed affair, which is employed to present a song about an American butterfly, in which Miss Parker shows the stars and stripes in a novelty costume. A piano solo comes next, and then a medley of recent musical comedy numbers is used to close the act.

The turn has a great flash in the way of classy wardrobe and settings. The couple look dandy, sing well and dance excellently, but there is still a punch lacking to make the act the big hit it should be if it is to be a headliner.

S. L. H.

### ELIZABETH BRICE

Theatre—Palace.  
Style—Singing.  
Time—Twenty minutes.  
Setting—In one.

Elizabeth Brice, assisted by Will Donaldson at the piano, is offering a new act, in which she explains in the opening song, that she misses Charley King, who enlisted in the navy. She next sings a restricted song about her willingness to give up things during war, but says she cannot get along without love. Her next song is a comedy song about a grown up male baby, which went excellently. A piano solo, which did not keep up with the orchestra, was next played by Donaldson, who used a medley of the former Brice and King melodies.

Miss Brice then returned to the stage in a beautiful gold lace dress and sang a neat little ballad, which was followed by a talking song about a bride and groom on a honeymoon. An Irish comedy number scored, and then came a corking good patriotic number, in which Miss Brice displayed her voice and a good lyric. The finishing number is a dandy.

Miss Brice has the wardrobe, the material and the natural talent to make her a more than welcome vaudeville single.

S. L. H.

### JACKSON AND NICHOLS

Theatre—Olympic.  
Time—Fifteen minutes.  
Style—Songs.  
Setting—In one.

Two boys who go through the usual routine of songs form this act.

Opening with a duet, they follow with a sentimental ballad which, in turn, is followed by a comedy duet. The smaller of the two men then does a Jew bit. For the finish, they do a Wop number. The boys are talented and should find themselves on the better small time. At the Olympic they almost stopped the show.

L. R. G.

### BESSIE CLAYTON AND CO.

Theatre—Palace.  
Style—Dancing.  
Time—Twenty-two minutes.  
Setting—Special.

Miss Clayton has materially changed the routine of her former act, and has added more speed than was heretofore thought possible. She has lost the services of Charles Mosconi, who was taken in the draft, but still has the prize dancer of the Mosconi family in Louis.

The Gliding O'Mearas have also been added to the act, which starts off with an introductory song by Paisley Noon. This is followed by an old-fashioned dance by Miss Clayton and Noon.

Noon then sings another number, and Miss Clayton and Mosconi offer a neat dance.

The Gliding O'Mearas then stepped out to start their whirlwind dance and, as they neared the footlights, toppled over into the orchestra pit as the entire audience rose from its seats. After a half minute's delay they were assisted back upon the stage and resumed their dance, scoring one of the biggest hits ever seen at this house in the way of applause. Noon then sang and danced another number with Miss Clayton, who did several toe steps. A Jazz number by Noon next went great, and then Louis Mosconi's eccentric dance went over like wild fire. Miss Clayton offered her tricky solo toe dance next, and the act stopped the show.

The wardrobe is beautiful, the speed remarkable, the melodies pretty, and the act has more dancing talent in it than it ever had. Miss Clayton and her company took about fifteen well deserved bows.

S. L. H.

### CARBREY & CAVANAUGH

Theatre—Proctor's Fifth Avenue.  
Style—Singing and dancing.  
Time—Ten minutes.  
Setting—One and two.

These boys introduce in their act something unusual in a dancing turn—a novelty. They open with a song and then go into a soft-shoe number.

The scene then changes to two, disclosing a platform about ten feet long and three feet from the stage, with five steps, the full length of the platform. The boys start their pedal work, drop to "hock" dancing (the Russian style) and dance up and down the steps from the stage to the platform. One of the partners then does a very difficult stunt, dancing up and down the steps.

They finish in Rube make-up, and do an eccentric dance.

The boys are well matched; are remarkably clever dancers and scored a well earned success.

E. W.

### SHIRLEY AND SHIRLEY

Theatre—Olympic.  
Time—Fourteen minutes.  
Style—Saxophone and violin.  
Setting—In one.

Shirley and Shirley, a boy and girl, employ a pedestal with silken draperies which announces the names of the different numbers and also the inscription "The Saxophone King." The man lives up to his title, as his playing is exceptionally well done.

The two open with a duet. The next number is a variation of "Tramp, Tramp, Tramp," done by the man. This number could be cut shorter. Popular melodies follow, with the girl playing the violin and the man the saxophone.

L. R. G.

## LADY ABERDEEN AND CO.

Theatre—Proctor's Fifth Avenue.  
Style—Musical sketch.  
Time—Thirty minutes.  
Setting—Special. Full stage.

"My Lady's War Garden Party" is an elaborate musical sketch, employing a chorus of nine girls, a woman and two men principals, and serves as a vehicle for Lady Aberdeen to make a few pertinent remarks on the war, which particularly concern the saving of 100,000 babies in the United States and 50,000 in England.

The sketch is a representation of the war garden parties, which have been popular in England since the beginning of the war.

There are several specialties introduced, including bagpipe playing by a woman in kilts, who also does a Scotch dance; a Russian song and dance; a dance by two Polish refugees (man and woman), a baritone solo, and the rendition of "Annie Laurie" by the chorus.

There are only a few words of dialogue in the act and, after the specialties, Lady Aberdeen talks and the skit closes with the singing of "America" by those on the stage, the audience being asked to join.

E. W.

## SWIFT AND SWIFTER

Theatre—Olympic.  
Time—Nine minutes.  
Style—Talk, songs and dog.  
Setting—In one.

Swift is the man and Swifter is a large Collie dog.

For the opening, the man comes on with the dog, saying that they have been cancelled from the bill and are going home. The man then does a Scotch song, after which he springs a lot of gags that date back to the time when Grant was a cadet. The "Kiss" soliloquy has been printed on postal cards, throwaways and what not. His last song is a drunk number.

He then brings the dog on, and he walks across the stage on his hind legs. The dog then picks out various flags at the request of the man, who might cut out some of his gags and confine himself to the songs and dog.

L. R. G.

## WESTON AND FLINT

Theatre—Jefferson.  
Style—Comedy.  
Time—Twelve minutes.  
Setting—In one.

Weston and Flint have a good comedy offering. They start off with an "excuse me—my partner," line of talk, and then go into a dialogue full of good gags well handled. The man in the act clown's all over the place, and his bits had the audience going all the time. He sings a song about some fellow's not being able to make a hit with the girls. Some more talk, and then they close with a song about "not knowing the old place now" that is a riot. The act is a winner; for besides having good material, they have talent and personality.

S. K.

## MORRIS AND SHERWOOD

Theatre—Olympic.  
Time—Eighteen minutes.  
Style—Talk, songs and dance.  
Setting—In one.

Morris and Sherwood are a boy and girl who, opening with a number, go into a line of talk that is well put over. The man in blackface and the girl in tan are a duo that should win a place upon the better small time bills.

After their talk the man has a comedy solo which is followed with some more talk. The man then gives a rendition of a song done by an old darky after the Civil War. They finish with a double dance.

L. R. G.



# DRAMATIC and MUSICAL

## THE "LOVE MILL" HAS MUSICAL SCORE OF PECULIAR CHARM

"THE LOVE MILL."—A musical comedy in two acts. Book and lyrics by Earl Carroll. Music by Alfred Francis. Produced Friday night, February 8 at the 48th St. theatre.

### Cast.

Mrs. Carter-Beaumont.....	Grace Fisher
Mrs. Thompson.....	Jeannette Lowrie
Millie.....	Carrie McManus
Lucille.....	Emilie Lea
Peggy.....	Yolande Presbury
Count Aladin Claman Maria Przesadowsky	Al Roberts
George Dodge.....	Harry Tighe
William King.....	Victor Morley
Tom Morris.....	Clarence Nordstrom
James.....	Edward Richards
Henry.....	Joseph Bennett
Fid.....	Frances Fielder

Andreas Dippel's latest musical production, "The Love Mill," which was seen last season in Boston and Chicago, has at last reached Broadway and was presented on Friday night of last week before a large audience made up of the usual first nighters augmented by almost the entire force of New York's music publishers.

The interest of the publishers in the production was centered in the musical portion of the piece, which is by Alfred Francis, a newcomer to the field of light opera composition. In this the audience was not disappointed, for Mr. Francis has provided a score which is bright and tuneful and contains several melodies which possess many of the elements which go to make up a popular success.

Earl Carroll's book, however, falls far short of the standard set by the score, and is not only dull and spiritless, but seldom rises above mediocrity.

The story, which has been told before in innumerable plays, deals with an impecunious society-climbing widow and her plans to marry off her three daughters. One is fat, another lean and skinny, and the third is a precocious miss whom her mother keeps attired in skirts much too short in an endeavor to make her appear younger.

The humor of the piece centres around the ambitious mother's attempts to arrange advantageous marriages for the daughters and their obvious desire to aid her. Carrie McManus, the fat daughter, won most of the laughs, and when Harry Tighe, as one of her friends, made a complimentary remark, which she construed as a proposal of marriage, she playfully leaped into his arms with a force which bore him to the floor with a crash which shook the theatre.

The chief comedians were Victor Morley and Harry Tighe, who fell victims to the scheming mother, although Emilie Lea, as the lean daughter, and Miss McManus, shared honors with them. The youngest daughter was well played by Miss Yolande Presbury, and Bennett and Richards, as two colored waiters, furnished considerable amusement as well as contributing some good dancing.

Grace Fisher was the prima donna, and several of the best vocal numbers of the piece fell to her lot. She was the gay widow who nearly upset all the plans of the mother to rid herself of her marriageable daughters.

### WHAT THE DAILIES SAY.

Herald—A grist of merriment.  
Sun—Has a tuneful score.  
American—A tedious musical play.  
Times—A witless play.  
World—Has few bright moments.

### GILLETTE TO PLAY IN LONDON

Arthur Hopkins is negotiating to send William Gillette in "A Successful Calamity" to London for an early appearance in the English metropolis. While there, Gillette will give a series of performances of "Sherlock Holmes" for the benefit of the Allied War Funds.

### "OH, LOOK!" TO OPEN FEB. 25

"Oh, Look," a musical play by James Montgomery and Harry Carroll, will be produced by Carroll and William Sheer February 18 at the Vanderbilt Theatre. The cast includes: Harry Fox, Louise Cox, George Sidney, Genevieve Tobin, Albert Kappeler, Frederic Burton, Albert Sackett, Worth Faulkner, Alexander F. Frank, Florence Bruce, Betty Hale, Emily Morrison, Betty Hamilton, Alison Worth, Julie Ross and Mildred Sinclair. Paul Schindler is the musical director.

### TULLY TO STAR THE DREWS

Contracts were signed last week by Richard Walton Tully and Mr. and Mrs. Sidney Drew, by the terms of which Tully will star the Drows in a new play by John Hunter Booth. This will be the first appearance in several seasons of this pair in the spoken drama in which they first became popular. Rehearsals will start immediately and the play will be given an out-of-town production early in March.

## NEW PIECE AT THE YORKVILLE THEATRE IS WELL LIKED

The newcomer at the Yorkville Theatre, "Die Kinokoenigin" ("Queen of the Movies"), a three-act operetta by Georg Okonkowsky and Julius Freund, with music by Jean Gilbert, the composer of "Auto Love," was received with unusual enthusiasm at its premiere last week. The applause after the first act became so insistent that Mr. Philipp had to appear with his ensemble to receive the thanks of the audience. In view of the splendid stage management of Herr Goritz, the lovely scenery and costumes and—last but not least—the excellent work of the entire cast, the triumph was a well deserved and just one.

The center of the stage, so to speak, was occupied once more by Mizi Gizi in the title part. She not only equipped her queen of the movies with all the charm and beauties of her art, but contributed to it such a splendor of costumes that it was a joy to behold. Mme. Gizi had to oblige with various encores and one of the latter, done in a little girl's costume, scored heavily.

Kurt Goritz, in addition to his praise-worthy and efficient work as stage manager, created almost a sensation of hilarity in the part of Clutterbuck, the side-stepping meat packer and involuntary film actor. Herr Goritz has won the favor of his audiences so completely that his mere appearance now upon the stage is sufficient to call forth a warm welcome. In his last role, however, he has outdone himself in the wholesome humor with which he endows the character portrayed by him.

Editha Benjar, as Annie Clutterbuck, looked, played and sang well. She found a clever partner in Oscar Hofmann.

Willy Frey did well as the stuttering film hero, though it took a good deal of imagination to make us believe that so dashing a woman as the movie actress should cast an eye upon so elderly a lover. In fact, it would be a pleasant surprise if practically all of the male contingent of the cast were replaced by a younger generation, though the female part of it makes up for all the deficiencies on that point. While small in number, all of the girls are young, most of them pretty, and one in particular bids fair to become a real beauty.

Bertha von Tuerk, unfortunately, had very little occasion to display her unusual high soprano voice, but received a well earned tribute for the one song she was allowed to render. Smaller parts were played by Dora Brekowska, Ella Bauer, Maude v. Tuerk, Grete Rieger, Hedda Rieger, Lie Schmidt, Grete Hauser, Hans Hansen, Otto Berg, Fritz Kiedaich and Emil Berla.

## "THE PSEUDO BARON" IS UNUSUALLY GOOD AT IRVING PLACE

The latest offering at the Irving Place Theatre, "Der Juxbaron" ("The Pseudo Baron"), a three-act musical comedy by Pordes-Milo and Hermann Haller, with music by Walter Kollo, is an unusually pretentious one, all the factors having combined to insure a splendid success. The trio of collaborators who are responsible for the book and music have done very good work, indeed, and there are any number of songs which will be "all the rage" within a very short while.

The music, like that of "Wie einst im Mai" ("Maytime"), by the same composer, is pleasing and tuneful, while the book is chock full of humor, the complications of the plot having been worked out carefully and cleverly. If, in addition, it is stated that the stage management by Herr Christians has succeeded in bringing out all the good points of the work, that the cast was well rehearsed, and that, especially, the numerous dance numbers were executed without a flaw, it may be seen that all the requirements for a great and well deserved success were in evidence and the reception accorded the production was only a just tribute.

Christian Rub, a favorite of the Irving Place audiences for the last few years, found occasion, in the title part, to supersede all his former offerings. He was so characteristic in his make-up and play and so exceedingly funny in his dance numbers, that the spectators simply roared with laughter.

A splendid counterpart to his tramp was offered by Kurt Manthey, whose version of a stuttering knight of the road was a scream from start to finish. His grotesque dance was one of the funniest things to be imagined, and the audience was loath to see him refuse a stormily requested second encore of it.

To do justice to all of the dancing talent displayed, it must be stated that Lotte Engel, in a number of vastly varied terpsichorean offerings, displayed a nimbleness of foot, versatility and grace, not often combined in so pretty and youthful an actress, especially since, in addition, she can boast of a very sweet and clear singing voice.

Flora Arndt, in the part of the young wife, was a pleasant surprise, which made it a regrettable fact that it is so seldom that larger parts are given her. She is a good character actress, young and good looking and knows how to display her elegant wardrobe to the best advantage.

Hans Unterkircher found occasion to display his long-legged dancing efficiency. Bruno Schlegel and Clairette Clair were splendid as the old couple, and the latter carried off a special laughing hit by her appearance in pajamas. The smaller parts were all well taken care of, so that the whole production was a real, unalloyed joy.

It should not be long before "Der Juxbaron" makes his appearance on the English speaking stage.

### HODGE HAS NEW PLAY

William Hodge will appear at the Thirtieth Street Theatre on February 25 in "A Cure for Curables," a new four-act comedy by Earl Derr Biggers and Lawrence Whitman. In it Hodge will portray the character of a young physician who inherits a sanitarium from his father on condition that he cures ten patients within thirty days. If he fails he forfeits the bequest.

### "SINBAD" OPENS THURSDAY

The Winter Garden, which has been given up to the rehearsal of "Sinbad" for the past three days, reopens with that attraction tonight.

### OPENING DATES AHEAD

"The Off Chance"—Empire, Feb. 14.  
"Sinbad"—Winter Garden, Feb. 14.  
"Oh Look"—Vanderbilt, Feb. 25.  
"The Copperhead"—Shubert, Feb. 18.  
"Her Country"—Punch & Judy, Feb. 20.  
"Youth"—Comedy, Feb. 20.  
"Sick-A-Bed"—Gaiety, Feb. 25.  
"When Rogues Fall Out"—Lexington, Feb. 25.  
"A Cure For Curables"—39th Street, Feb. 25.

### OUT OF TOWN

"Petticoats"—Atlantic City, Feb. 18.  
"Friendly Enemies"—Stamford, Conn, Feb. 25.

### SHOWS CLOSING

"Odds and Ends"—Norworth, Feb. 16.  
Chicago Opera Co.—Lexington, Feb. 16.  
"General Post"—Gaiety, Feb. 23.

### WILL REPEAT "SOPHOCLES"

The success of Sophocles' "Electra," at Carnegie Hall last Wednesday afternoon, with Margaret Anglin in the title character, has decided her to give another performance of the Greek tragedy next Friday afternoon. There is already a very large advance sale for the second performance. Miss Anglin's series of Greek drama matinees are given in conjunction with Walter Damrosch, and under the auspices of the Symphony Society of New York. The performance of the "Medea" of Euripides will be given on Wednesday, February 20th.

### "THE RAINBOW GIRL" REOPENS

BALTIMORE, Md., Feb. 11.—"The Rainbow Girl" was presented here to-night by Klaw and Erlanger at the Academy of Music. The play, which was produced in December last, was taken off after a few weeks, and is now making a new start. The present company includes: Beth Lydy, Billy B. Van, Sydney Greenstreet, Harry Benham, Marguerite Haney, Robert Pitkin, Leonora Novasio, Harry Dolf, Jane Burby, Dore Plowden, Claire Grenville, Frederick Solomon, Margaret Merriman, Katherine Lindley and William Clifton.

### "COPPERHEAD" COMES TO SHUBERT

"The Copperhead," a new Augustus Thomas play, will be seen for the first time in New York next Monday evening at the Shubert Theatre. The cast, which is headed by Lionel Barrymore, includes: Doris Rankin, Ethelbert Hale, William Norton, Eugene Woodward, Thomas Carrigan, Grace Reals, Haydon Stevenson, Evelyn Archer, Raymond Hackett and Chester Morris.

### PLAN NUMBER TWO POTASH CO.

A. H. Woods has organized a company to present "Business Before Pleasure" in the smaller cities. The company, which begins its tour this week, is headed by Gus Yorke, Harry First and Jane Lowe, who play respectively the roles of Potash, Perlmutter and the Vampire.

### TO PRODUCE "YOUTH" AT COMEDY

"Youth," a comedy in three acts by Miles Maleson, will be given its premier Wednesday evening, February 20, at the Comedy Theatre, by the Washington Square Players. This will be the first production of a long play by these players this season.

### "HER COUNTRY" DUE FEB. 20

"Her Country," a new play by Rudolph Bieser and Sybil Spottiswoode, will be presented under the management of Walter Knight on February 20 at the Punch and Judy Theatre.

### "PETTICOATS" DUE FEB. 18

ATLANTIC CITY, N. J., Feb. 11.—"Petticoats," a new play by Cyril Harcourt, will be presented here next Monday night by the Shuberts.

### MOROSCO GETS "LITTLE BELGIAN"

Oliver Morosco has acquired the production rights to "The Little Belgian" and will present it within the next four weeks.





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### ARE ACTORS IMPROVIDENT?

Are members of the amusement profession proverbially improvident? Some say they used to be but have learned their lesson and that, while the players of the 19th century were commonly so, those of the 20th century have profited by the sad experiences of their predecessors and have become provident and put something by for a rainy day.

To prove their statements, they point to the many actors and actresses who own their city and country homes, yachts and automobiles, and other luxuries enjoyed by the well-to-do.

While it is true there are many players who, through the big salaries earned in motion pictures, and on the dramatic and vaudeville stages of to-day, possess more than a competence it does not prove that the average player has learned his lesson.

In the Surrogate's Court of this city last week Surrogate Fowler made public a list of thousands of men and women in every profession who died intestate here last year leaving no one but the Public Administrator to take charge of their New York estates.

In this list were six actresses, four actors, two opera singers and one circus performer, thirteen in all, whose combined estates amounted to \$5,479.86, an average of a little more than \$420 each.

The three highest estates were \$2,025.04, \$1,373.53 and \$1,162.11. Aside from these there were only four greater than \$100, while the total of the three lowest was \$16.23. The decedents were representatives of seven different countries, viz., America, England, Australia, Italy, Ireland, Switzerland, and Germany.

By this, it will be seen that no one country furnishes the stage with players who find it impossible to lay by anything, for none of the above can be placed in the provident class.

Even those who left the three largest sums mentioned were not exempt from the improvident class, as the estates they left represented life savings. One of the three was past forty-five at death and had been upon the stage for more than a quarter of a century.

Of course, players are subject to misfortune and illness the same as any one else, but surely thirteen out of thirteen is too high a percentage. It seems unlikely that all of the thirteen would be visited by a calamity that would impoverish them. Surely some of the score improvident.

There are doubtless many players alive to-day who are no better off than those

named in the Surrogate's list. Wouldn't it be well for them to commit that list to heart? Maybe it might prove an unforgettable object lesson and do much toward lessening the pertinence of the question, "Are members of the amusement profession proverbially improvident?"

### THE STAR SYSTEM

About every four weeks, with unflinching regularity, the readers of theatrical and film trade papers are regaled with effusions sent out by publicity promoters and alleged to represent the views of picture magnates, with respect to the star system.

Some of these so-called interviews take the stand that the star system is all right as far as films are concerned, while others declare that it is pernicious, unsound, impractical and several other things calculated to wreck the industry.

The strange part of it all is that, differing from other discussions of its sort, the proponents of both the star system and those who are radically opposed to it are precisely right in their diverse contentions.

In other words, the star system has justified itself in the cases of Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Bill Hart and a legion of others. On the other hand, the greatest drawing card that D. W. Griffith ever turned out, "The Birth of a Nation," which held no "star" in its cast, proved quite conclusively that a picture with a genuinely big idea, spectacularly produced, didn't need a star to get over.

Those who are keen for a frequent reiteration of the ancient axiom "The Play's the Thing," are naturally inclined to cite the unusual success of the Griffith record-breaker, but generally overlook the highly essential fact that "The Play's the Thing" only when it's a good play.

The same rule applies, of course, to film stars. There are not more than twenty-five real stars in the business. That is why so many film concerns are groaning about conditions.

Thirty per cent of the manufacturers are trying to foist near-stars on the public, another thirty per cent are trying to get away with offering "junk" plays, and the other forty per cent are dividing their efforts between presenting real plays and stars, and are consequently making considerable money.

### THE CALAMITY HOWLERS

Around the first of the year a number of well known theatrical managers expressed themselves as believing that, by the first of February, half the theatres would be out of business. They expected that this season would be the worst for theatres the world has ever known. They did not believe that even the best shows would be able to keep going for more than a few weeks after the New Year.

The first of February has come and gone. Just now there are forty-one shows running on Broadway and at least five of them are just as distinct hits as the town has even known. Many of them are doing exceptional business.

And this is in spite of the fact that, since the predictions were made, war conditions have become even worse than anyone expected. The heatless days and the lack of coal were undreamed of then.

All of which goes to prove that the safest time to predict the closing of a theatre is after it has closed. The very few men who claimed that the slump of a few months ago was the result of hysterical fear were right. They believed that the English situation would repeat itself. And it has.

The people will have amusement, regardless of wars. They may be frightened for a time into staying at home, but the hysteria does not last. As a matter of fact, it is not improbable that this very hysteria was of benefit to the season, for, after the short period of staying away, the people are all the more keen for amusement and need it in greater quantity.

The theatres are open, business is good, and all's well.

If the transportation problem will now only adjust itself the woes of the theatre world will be considerably lessened.

### Answers to Queries

W. S.—Yes, it is the same Harry Clay Blaney. Most of the camp theatre managers are theatrical men.

S. D.—An agent has the legal right to charge five per cent., but no more. Take your case to the N. V. A.

P. N.—The Paramount Corporation is situated at 485 Fifth Ave. Write to them, and they will take up your complaint.

M. B. S.—Servois Le Roy is the senior member of the firm of Le Roy, Talma & Bosco, who played last week at the Palace.

D. B. B.—S. L. Rothapfel manages both of these houses. Address him at either one of them. Rialto Theatre is at B'way and 42nd St.

G. H. F.—Catherine Calvert is the widow of Paul Armstrong. She retired from the stage when he died several years ago, and entered films last spring.

E. C.—Most of the big film companies have exchanges in all parts of the country. Just write the main office, and they will furnish a list of the exchanges handling their pictures.

P. P. S.—Madame Petrova is Polish. Can't tell you anything about that, as we don't know, but you might find out by addressing Petrova Pictures Corp., 125 West 44th Street, care McClure Pictures.

T. R.—Vaudeville sketches are usually paid for on a royalty basis. Take your act to any of the reliable producers, a list of which you can find in the Clipper Red Book. There are too many to enumerate here.

C. E.—Charlie Chaplin has not appeared in a picture for several months. He has just completed his new studio, and will most likely begin work at once. Edna Purviance is his leading lady, and has been for most of his pictures.

Q. W.—Mabel Normand is with the Goldwyn Pictures Corporation. Yes, she is the same Mabel Normand you saw. As far as we know, that was the only one he was ever in. Don't know anything about his whereabouts.

W. P. L.—Samuel F. Nixon, the Philadelphia manager, was an employee of the late S. K. Goodwin when he managed the Walnut Street Theatre, that city. The firm of Nixon & Zimmerman was not formed for some time after Mr. Goodwin's death.

S. D.—Carl Laemmle is the president of the Universal Film Company. They have produced quite a number of serials, and it is hard to tell from your letter just what you mean. Yes, Joe Brandt is with that company. Can't tell you his address and all that, but write him, care of Universal, 1600 Broadway, New York, and most likely you will get the information you are after.

### TWENTY-FIVE YEARS AGO

Walter L. Main wintered his show at Geneva, Ohio.

Tiddlewinks opened with the Weber & Fields company.

Louise Agnott was with "The Ranch King" company.

Peter Jackson played Uncle Tom in Stockwell's "Uncle Tom's Cabin" company. The Frohman Comedy Company, at the Standard, New York, included Joseph Holland, M. A. Kennedy, Charles A. Abbe, George Drew Barrymore, Minnie Tettell, Evelyn Campbell and Margaret Cravan.

The Palmer Theatre Stock Company in New York included Edward Bell, Maurice Barrymore, E. M. Holland, J. G. Saville, Walden Ramsay, Edward S. Abeles, Julia Arthur, Mrs. D. P. Bowers and May Brooklyn.

### Rialto Rattles

#### MAYBE TOO FAR BEHIND

Frank Donovan has a new show proposition under way which he claims has lots of money behind it.

#### JULES IS THE HANDSOMEST

J. O. Paige Smith may or may not be the oldest vaudeville agent, but there's no question about Jules Ruby being the handsomest.

#### SOUNDS ALL RIGHT

Harry Reiners went to see the Spanish show the other night, and said he was delighted with the way the dancers used their cscarets.

#### SOME LIFE

If the Y. M. C. A. had its way about the shows that are given the soldiers, life in the army would be as bad as the pacifists say it is.

#### ANOTHER KIND

The news that army officials were after white rats caused a scare along Broadway until it was discovered they were seal ones for dissecting purposes.

#### NEW USE FOR MUD

Film producer has new method of making pictures from mud. It's time they decided to use it for other purposes than throwing at each other.

#### SHE'LL HAVE TO BE

Frederic and Fanny Hutton have named their latest play "The Indestructible Wife." She'll have to be to withstand what the critics did to her.

#### GOOD IDEA

Now that Joe Leblang has bought Gray's drug store, he might institute the custom of giving a bottle of chloroform with each ticket to certain shows.

#### I WONDER

Head of big film comedy factory says he's going to act in pictures and that he'll pay himself every cent he's worth. Wonder if he'll be willing to work for so little?

#### THEY'LL FEEL AT HOME

Burlesque comics, who have joined the army, should feel right at home when they get to France. It ought to come quite natural to a burlesquer to say "So this is Paris!"

#### NOT THE FIRST TIME

Tarzan, the man monkey, seems to be a big hit on the screen. It isn't the first time, though, that an actor has got the money by making a monkey of himself in public.

#### EACH ACROBAT NEEDS ONE

Acrobatic trio sues vaudeville agent for \$5,000 and is awarded eighteen cents. Jury might have at least made it enough for three new handkerchiefs instead of two.

#### THEY'RE BOTH "NEXT"

Prominent film manufacturer says it pays to keep right next to the exhibitor, to ascertain his desires. Trouble is that exhibitors are next to manufacturers, having scented their desires.

#### SOUNDS FAMILIAR

A small picture exchange in Buffalo carries a sign over its entrance, "Don't go next door to get cheated, come in here." Sounds just like a big New York movie man talking for publication.

#### HE CAME FROM NEW YORK

According to a report from Spokane, Wash., the Canadian recruiting station there has accepted for the Army a man from Llanfawpwlwgngyllgogogogook, South Wales. There's nothing remarkable in that. Some of our city streets have just such names. If you don't believe it, take a ride in the New York subway or elevated cars and listen to the guards calling out the different stations.



# MELODY LANE

## "CHANTIE MAN" NAMED FOR MERCHANT MARINE

Old Sailor Engaged to Teach Sea Songs to Men Who Are to Man Cargo Ships

Stanton H. King, of Boston, has been engaged by the United States government as official "chantie man" of the American Merchant Marine and has in consequence the only war job of its kind known in this or any other country.

His work will be to revive chantie singing among sailors, who will join the country's new cargo ships through the Shipping Board Recruiting Service, the headquarters of which are in Boston.

While chantie singing has declined on the seas owing to the change from sailing vessels to steamers, its revival is considered important. The Shipping Board trains men to serve on steamers, but if a certain percentage ship on sailing vessels and carry with them the almost lost knack of chantie singing, the sharps on the seafaring game believe they will be far better equipped for their work.

Stanton H. King is the country's best known chantie singer and chantie singing is a feature of a weekly entertainment he gives the sailors ashore at mission of which he is the head.

The programme is usually varied, and to hear Mr. King lead his sailor friends in "Shenandoah," "Bound for the Rio Grande" or "Blow the Man Down," is to understand the psychologic punch of the well sung chantie.

Mr. King is an old salt and learned chantie singing on deep sea vessels.

## SONGWRITER MADDEN WONDERED

Ed Madden, the songwriter, chanced to pass the 48th St. Theatre early Friday evening and seeing in the lobby a score or more of familiar faces stopped to enquire the occasion for the gathering.

He was told that it was the opening of the new musical play "The Love Mill." "Oh!" he said as he passed down the street. "I thought it was a music publishers' convention."

## HARRIS SONG IN PICTURES

"Break the News to Mother," the Charles K. Harris song hit which swept the country during the Spanish-American war and is once more widely popular, is to be seen on the screen.

A motion picture company to produce the song in photo-play form is being formed and work upon it will commence early next month.

## GEO. OFFERMAN BOOKED

George Offerman has been booked for fourteen weeks over the Sabloski & McGuirk time opening at the Alhambra, Phila., on Monday. He is featuring several songs in his new act including the "Rosie O'Grady" song from the Witmark catalogue.

## McCARTHY LYRICS FOR "OH! LOOK"

Joe McCarthy, of the McCarthy & Fisher Co., is writing the lyrics for "Oh! Look," the new musical production which is to open the Vanderbilt theatre late this month.

Harry Carroll is composing the music.

## LETTER SONG IS POPULAR

The new Charles K. Harris song "Is There a Letter For Me?" is fast increasing in popularity. It is being sung by scores of the best known vaudeville acts, all of whom report that audiences are enthusiastic over it.

## WILLIE HOROWITZ IN CHICAGO

Willie Horowitz is now located in Chicago where he is manager of the Chicago office of the Gilbert & Friedland Co.

## WILSON SINGS "ROSIE O'GRADY"

Jack Wilson, whose act at the Palace last week was a feature of the bill, dropped in next door on Tuesday afternoon to the professional offices of M. Witmark and Sons, where for the first time he heard the new waltz-song "The Daughter of Rosie O'Grady." So greatly was he impressed with this tuneful descendant of the famous "Annie Rooney," and so instantly did he appreciate the fact that it was bound to be a winner, that Wilson lost no time at all in fetching Tom Mitchell to learn it. Mitchell is the baritone singer whose work is so agreeable in the Wilson act, and he, too, delighted with the song, memorized it so rapidly and to such good effect, that he was ready to feature it in the act at the Wednesday matinee. This he did, with the result that "The Daughter of Rosie O'Grady" did just what Wilson anticipated—scored one of the biggest popular successes that even this house has witnessed.

## ALBRIGHT ON PANTAGES TIME

"Oklahoma" Bob Albright has started his tour over the Pantages circuit, and his act brings the sunshine wherever he goes. He is featuring two of the most popular numbers in the catalog of M. Witmark and Sons—Jos. Howard's "Somewhere In France Is the Lily," and that favorite, "There's a Long, Long Trail." In view of the success of the "Trail" song, it is interesting to recall that Bob Albright was one of the very first—he and Chief Caupolican, in fact—to introduce it.

## WRITERS TO RESUME TOUR

Wolfe Gilbert and Anatol Friedland will resume their vaudeville tour on March 4th when they will open at the Royal theatre. This engagement will be followed by an appearance at the Alhambra, Riverside, and other houses in New York and Brooklyn.

They will introduce an entirely new repertoire of songs which will include their latest composition entitled "A Brother of Lily of the Valley."

## JOLSON WRITES SHOW MUSIC

Al. Jolson, together with Sigmund Romberg, has written the music for "Sinbad," the new Winter Garden show, the book of which is from the pen of Harold Atteridge. As a matter of course Jolson will be the star of the attraction. Rehearsals commenced last week.

## BROADWAY SONG FEATURED

Charlotte Meyers is meeting with success with the new Broadway Music Corp. success "Just A Little Cottage I'll Call It Home Sweet Home." She is featuring this number and says it is one of the best songs she has ever used.

## FEIST SONGS IN 30 THEATRES

A check of the big and small time vaudeville houses last week revealed the fact that the song publications of the Leo Feist house were featured on 30 of the programmes offered in Greater New York.

## NEW B'WAY SONG FEATURED

The Farber Girls, in vaudeville, are featuring the new Broadway Music Corp. song "Give Me the Moonlight, Give Me the Girl and Leave the Rest to Me."

## HEADLINERS SING B'WAY SONG

A long list of vaudeville headliners are singing the new Broadway Music Corp. song "Au Revoir But Not Good-Bye, Soldier Boy."

## SINGS "HERO LAND"

Lola Wentworth, who is appearing in vaudeville, is successfully introducing the new Meyer Cohen song "Hero Land."

## EDDIE DOERR IN THE SOUTH

Eddie Doerr of the Harry Von Tilzer house is making a seven weeks' business trip through the south.

## PROFESSIONAL MEN ARE IN BIG DEMAND

Changing Business Conditions in Popular Music Industry Opens New Field For Young Men

Changing conditions in the popular music publishing business has opened a new field for young, aggressive men of agreeable personality, who have a liking for the work of song exploitation.

Prior to the establishing of branch offices in all the large cities of the country a business move generally adopted during the past year, the professional department of a popular music house was, with one or two exceptions confined to the home office of the company with possibly a branch in Chicago.

So long as this policy continued, a dozen or fifteen men were able to cover the field, but with the elimination of the payment of money to singers to introduce songs a change was deemed necessary. Publishers discovered that it was necessary to keep in constant touch with the singers and the only way that this could be successfully accomplished was by the establishment of many branch offices with their corps of professional men whose duty it is to exploit songs in the various cities and to keep in close personal touch with the acts which are singing the numbers of their respective firms.

This has naturally opened a big field for young men who have been in other lines and publishers are fast developing a new type of professional man. The new conditions demand a different style of work, a style which some of the old time music men are finding it difficult to adopt. The professional man who in the past supplemented his work with the check book is finding the road a hard one, and this accounts for the fact that some of the houses whose publications were strongly featured in the big time houses, have few hits in their catalogues at present.

## "TOOT TOOT" HAS A SONG HIT

"Toot Toot," the new Henry W. Savage musical play which has scored a great hit on the road, is now playing in Philadelphia and at the New Forrest theatre played to over \$15,000 last week.

The production is said to be one of the best ever presented by Henry W. Savage and in addition to other qualifications which go to make a big popular success has a genuine song hit in "The Last Long Mile," a number written by a soldier at the Plattsburg training camp.

The musical score of "Toot Toot" is by Jerome D. Kern.

## VERDI HOME NOW A HOSPITAL

The Verdi Home for Aged Musicians at Milan, Italy, in the garden of which the famous composer is buried, has been turned into a war hospital.

The aged musicians, whose home it was, voluntarily gave up their pleasant quarters, and are now with friends and relatives, with whom they will remain until the war is over.

## VON TILZER SONG FEATURED

Van and Schenck, at the Riverside theatre, are featuring the Harry Von Tilzer song "Give Me The Right To Love You" and are meeting with great success with the song which has been sung in that theatre for six weeks in succession.

## SOLLY COHEN IN CLASS A

Solly Cohen, of the Leo Feist professional offices, has been placed in Class A, No. 1, of the selective draft and expects to be called for training within the next two weeks.

## B'WAY BRANCH MOVED

The Philadelphia office of the Broadway Music Corp. has been moved to the Globe Theatre Bldg. Harry Rogers is in charge.

## POPULAR SONG ENDORSED

"We're Going To Hang the Kaiser Under the Linden Tree," the new Kendis-Brockman song has caught the attention of a number of the big National Patriotic Societies and numerous letters of endorsement have been received by the publishers of the number.

Among the organizations which have written regarding it are the "Patriotic Society," the "Patriotic Defense Society," the U. S. War Department, the Y. M. C. A., and James W. Gerard, formerly ambassador to Germany.

The White House has also been heard from in the shape of a letter from the President's Secretary Joseph P. Tumulty.

## VON TILZER AT YAPHANK

Harry Von Tilzer appeared at the benefit performance given the soldiers at Camp Upton last week, by William Randolph Hearst and following a dozen vaudeville and musical comedy stars scored the hit of the bill.

The big feature of Mr. Von Tilzer's act was his singing of a new novelty number entitled "The Makings of the U. S. A." Mr. Von Tilzer calls it a "Bull Durham" song, and the soldiers applauded and cheered the number for fully ten minutes.

## PRIZE POEM SET TO MUSIC

"The Road to France," by Daniel Henderson, which received the \$250 prize last year in the National Art Society patriotic poem contest, has been set to music by Mrs. J. Vernon Butler and dedicated to the Worcester Oratorio Society. It was given its first public performance on Jan. 22 at the concert in Mechanics Hall for the benefit of the Red Cross.

## JEROME SONGS IN VAUDEVILLE

Montran and Daly, who are now appearing on the United time, are featuring a number of the songs from the William Jerome catalogue. The best are "The Irish Will Be There," "When It's Cotton Pickin' Time In Alabama," "When You Were The World To Me," and "When the Yanks Come Marching Home." Arthur Daly, the male member of the team is the composer of the first three numbers.

## CONTRACT TO WRITE MUSIC SHOW

Contracts were signed last week between Elizabeth Marbury and the Shuberts and Philip Bartholomae and Frank Torrs by the terms of which the authors of "Girl O' Mine" are to write another intimate musical comedy for production by Miss Marbury and the Shuberts in New York next Summer.

## JEROME HAS NOVELTY SONG

William Jerome and Seymour Furth have just completed a novelty number entitled "Any Old Jay Can Get A Girl To Day." Many of the best known acts have called at the Jerome offices for the song which in addition to being one of Jerome's best comedy lyrics is also melodious.

## ETHEL WEIL IN HOSPITAL

Mrs. Ethel Harris Weil, the oldest daughter of Charles K. Harris, is in the Woman's Hospital recovering from an operation for appendicitis performed early last week.

## TIMES MUSIC CO. INCORPORATED

The Times Music Publishing Co., of No. 145 West 45th St., has been incorporated with the following directors: R. E. De Vivo, Frank Raffaele and Joseph Gaccone.

## "OVER THERE" IN FRENCH

Irene Bordoni, one of the stars in Raymond Hitchcock's revue "Hitchy Koo," is singing the George M. Cohan song hit "Over There" in French, her native tongue.

## BORNSTEIN BACK FROM CHICAGO

Ben Bornstein after a short business trip to Chicago is back at his desk in the Harry Von Tilzer office in West 46th St.



# STOCK REPERTOIRE

## WORCESTER HAS POLI STOCK AGAIN

### EXCELLENT COMPANY ENGAGED

WORCESTER, Mass., Feb. 11.—S. Z. Poli has decided to bring his Poli Players to Worcester again, and Poli's Theatre, once the home in this city of stock, but for some time given over to motion pictures, is to return to its own.

General Manager James Thatcher has been busy for several weeks gathering the company together, and that he has succeeded in engaging good people the following list will testify: Frank Wilcox will be leading man; Alice Clements, leading woman; Frances Williams, second woman, and Grant Ervin, comedian. Others are: Maurice Franklyn, Walter Marshall, Orris Holland, Ted Bartlett and Jessie Brink, with Willard Dashiell, stage director.

Mr. Wilcox has been playing the leading role in "Yes or No" at the Longacre Theatre, New York, since the play opened there, and left the cast last Saturday night to join Poli's forces here.

Miss Clements, who closed with the Walsh Stock Company at the Providence Opera House last Saturday, is considered one of the best of the younger set of stock leading ladies. The other members of the company are capable players.

Worcester is an excellent stock town, and the former Poli company endeared itself to the local playgoers because of the excellent productions given. In this line the management promises to surpass its former efforts and there is no good reason why the organization should not be a success from the start, as Worcester is "show hungry."

The company starts rehearsals to-morrow and will open next Monday with "Get-Rich-Quick Wallingford" as the bill.

### STOCK MAY LOSE "THE GIRL"

NEW HAVEN, Conn., Feb. 11.—"The Girl Outside," which scored such a success at Bridgeport two weeks ago, is being given this week by the Poli Players. There is a strong possibility that the play will be withdrawn from stock and sent on the road with a company of first-class players.

### LAFAYETTE PLAYERS REOPEN

The necessary repairs having been made on the balcony of the Lafayette Theatre, the colored stock, after a lay-off of more than two weeks, reopened last Monday with "The Unborn Child" as the bill. Next week the company will be seen in "Common Clay."

### TRENT STOCK OPENS MARCH 11

TRENTON, N. J., Feb. 11.—Montgomery Moses had decided to open his stock company at the Trent Theatre on March 11. Ann Macdonald, who has just closed with "Upstairs and Down," will be the leading lady, and "Cheating Cheaters" will be the opening play.

### "BIRDS OF PREY" PRODUCED

BRIDGEPORT, Conn., Feb. 11.—"Birds of Prey," a new play by Joseph Noel, author of "The Pawn," was given its first production on any stage to-night by the Poli Players at the Lyric Theatre. Several out-of-town managers witnessed the performance.

### CENTURY SECURES PEOPLE PLAYS

The Century Play Company has secured the exclusive stock rights to Edward People's plays, including "A Pair of Sixes," "The Little Rebel," "Friend Martha," "The Love Route" and "The Silver Girl," People's newest play.

### READING STOCK TO CONTINUE

READING, Pa., Feb. 6.—Wilmer and Vincent announced last week that they would close their stock company on Saturday, but at the last moment decided to remain open and, till otherwise determined, the Orpheum Players will continue.

However, several changes have been made in the roster of the company. Nan Crawford was replaced as leading lady by Gilda Leary. The former was offered the position of second woman, but declined it. Ann Athy succeeds Enid Morey as ingenue. Gertrude Faatz, press representative, has left and returned to her home in Scranton, and Robert Horning, the house manager, was transferred to the Hippodrome, another W. & V. house. William Carr, of that theatre, succeeded him at the Orpheum. The Orpheum policy will be slightly changed, inasmuch as motion pictures will precede the show and vaudeville will be given between acts. On Wednesday evenings local amateurs will be given tryouts, and every Friday night a dance will follow the performance.

### THOMAS DIRECTING PATCH CO.

PITTSBURGH, Pa., Feb. 11.—Frank Thomas, leading man of William Moore Patch's company at the Pitt Theatre, this city, has been made stage director of the company, and his first production, "Capt. Kidd, Jr.," has made a big success. "Under Fire" and "Hindle Wakes" are the next two plays to be given at this house and will be offered in the order named.

### LIBERTY CO. GETS GREYLEIGH

SAN DIEGO, Cal., Feb. 12.—Warwick Greyleigh, a Pacific coast stock favorite, has joined the Liberty Stock Company as leading man. This company returned recently from an extended tour, which was, in all respects, a success. Owing to a scarcity of road attractions, a really capable stock organization finds a hearty welcome and rich returns.

### KEEDWELL TO HEAD STOCK CO.

NORVAL Keedwell, now playing the juvenile role with William Gillette in "A Successful Calamity," is to head a stock company in Albany, N. Y., under the management of John Pierson. The opening will take place in a few weeks, when Keedwell closes with the Gillette company.

### NANCY WINSTON SCORES HIT

PITTSBURGH, Pa., Feb. 9.—Nancy Winston, the new leading lady of the Patch company, at the Pitt Theatre, has made such a hit this week in "Capt. Kidd, Jr." that she will be retained to play all the leading female roles in the Patch production.

### DUBINSKYS QUIT KANSAS CITY

ST. JOSEPH, Mo., Feb. 10.—The Dubinsky Bros. have sold out their interests in Kansas City and in future will devote their energies to their local company and to their several road shows.

### DESMOND STOCK DOING WELL

SCHENECTADY, N. Y., Feb. 8.—The Mae Desmond Players have scored a decided success at the Van Cruler Opera House. They have been playing to capacity in "Romance."

### K. B. H. INCORPORATES

The K. B. H. Dramatic Agency has been incorporated, with A. W. Kretschmer as president; Carl F. Henderson, vice-president, and Bruno Wick, treasurer and manager.

### MILLER DIRECTS WALTHAM STOCK

WALTHAM, Mass., Feb. 11.—Claude Miller will be director of the new stock company, which opens here next Monday in "Kick In."

### RELEASED FOR LENTEN SEASON

"The Confession" has been released for stock for the Lenten season.

## IRWIN PLAYERS SUCCEED THE WALSH CO

### QUICK CHANGE IN PROVIDENCE

PROVIDENCE, R. I., Feb. 11.—This city saw, last week, the quickest stock change in the history of the city, when the company playing at the Providence Opera House, under the management of Thomas L. Walsh, closed, and Robert Irwin immediately announced that he would open next Saturday night with the Irwin Players.

About eight weeks ago the local papers were filled with announcements that the Rhode Island Amusement Corporation, of which Walsh was the director general, had taken over the Providence Opera House and would open it with the best stock company the city had ever seen, opening soon after the first of the year.

The house opened on January 7 with a flare of trumpets and one of the most distinguished audiences ever seen in a local house, which witnessed a capital performance by an excellent company. It was a most auspicious start and augured well for Walsh and his associates.

But, before the second week was over, there were indisputable signs that all was not as it should be. Just what it was, no one seemed to know, and probably few did know what the termination would be until it was announced last Tuesday night that the Walsh organization would quit on February 9 and that, after a week's darkness, a new company would replace it.

The company selected by Manager Irwin is made up of capable players secured through his New York representative, the Packard Exchange, and includes: James Crane, leading man; Marion Tanner, leading woman; Clemence Randolph, Joyce Fair, Warner P. Richmond, Robert Lee Allen, Mrs. Matilda Deshon, Sidney Riggs, James Boshell, Florence Raymond and Gene Lenox, with Augustin McHugh, director. The company opens February 16 with "Seven Chances," which will continue for the following week. "The Heart of Wexona" is the underline.

### GRUNDY PLAYERS REHEARSING

Bartley Cushing last week completed the roster of the stock producing company which George M. Grundy is putting into the Lexington Avenue Opera House, and rehearsals are now in progress for the opening next Monday week. The attraction will be "When Rogues Fall Out," a new play by C. W. Bell, co-author of "Parlor, Bedroom and Bath," of which Grundy has secured the sole production rights. The company includes Norman Hackett and Grace Carlyle, respectively, leading man and woman; Letha Walters, second woman; June Congreve, ingenue; Irving Lancaster, Lisle Leigh, Alpheus Lincoln, J. R. Wilson, Joseph Hyland, George M. Clark and J. R. Mason, who will act as stage manager. "When Rogues Fall Out" will run for two weeks and will be followed by "Mary's Ankle." Grundy has secured the right to a new play by Arthur W. Richman, which will be presented at the Lexington the latter part of March.

### ACTOR FEATURED IN FILM

Frank Lyon, well known as a stock juvenile man, will be featured by the Arrow Picture Company in a new feature film about to be screened by that concern.

### RAYMOND SUCCEEDS GILLET

NORTHAMPTON, Mass., Feb. 8.—William Raymond has succeeded Langdon Gillett as leading man of the Northampton Players.

### O. D. WOODWARD HERE

O. D. Woodward, the well known stock manager of Denver, Colo., paid a flying visit to New York last week, accompanied by Otis B. Thayer. Mr. Woodward has organized in Denver the National Film Corporation, of which he is President and general manager, and Thayer is director. Their visit to New York was in the interest of this concern and also to get new plays for Woodward stock. They left for the West late Saturday afternoon.

### REJOINS DUBINSKY STOCK

ST. JOSEPH, Mo., Feb. 10.—Irene Daniel, who closed two weeks ago as leading lady of the Dubinsky Brothers' stock at the Grand, Kansas City, opened to-day in the same position with the stock at the Tootle Theatre, this city.

### STOCK TO PRODUCE "GEE WHIZ"

SIoux CITY, Ia., Feb. 11.—The Morgan Wallace Players, at the Grand Theatre, this city, are about to produce a new comedy entitled "Gee Whiz," a dramatization by Fred V. Greene, Jr., of Ralph E. Mooney's story, "Something is Going to Happen."

### LONERGAN OPENS STOCK SEASON

NEW BEDFORD, Mass., Feb. 8.—The opening of the Lester Loneragan Players at the Olympia last week was a red letter event. Loneragan and his wife, Amy Ricard, are prime favorites here, and their enterprise spells success.

### SHOWS SCARCE—MAY HAVE STOCK

TERRE HAUTE, Ind., Feb. 9.—Manager Edw. F. Galligan, of the Grand, contemplates putting in a stock company, as he is unable to get good road attractions enough to keep his house open.

### WILKES MAN MADE AVIATOR

SEATTLE, Wash., Feb. 8.—Newell Miller, treasurer of the Wilkes Theatre, this city, has passed the aviation examination and is about to leave for San Diego, Cal., to join Uncle Sam's fliers.

### GETS LIEUTENANT'S COMMISSION

SEATTLE, Wash., Feb. 7.—Alexis Luce, former leading man of the Wilkes Players, has been commissioned a first lieutenant, and is now training to go to France.

### LANHAM JOIN DUBINSKY STOCK

ST. JOSEPH, Mo., Feb. 7.—Fred K. Lanham and wife have joined the Dubinsky Bros. Stock Company, this city.

### FORM MAY ROBERTS STOCK

KANSAS CITY, Mo., Feb. 10.—Victor Gilard and wife, May Roberts, are organizing the May Roberts Stock Company, and will open at an early date.

### MALLETTE JOINS GUY PLAYERS

ANDERSON, Ind., Feb. 9.—William E. Mallette closed with the Elwin Strong Players at the Liberty Theatre, Wichita, Kan., to join the Guy Players at this place.

### BARGAIN MATINEES ARE POPULAR

NORTHAMPTON, Mass., Feb. 7.—The bargain matinees, given on Garfield Monday holidays, are proving popular, and draw large audiences.

### ROBERTSON JOINS WALLACE CO.

BUTLER, Pa., Feb. 7.—Willard S. Robertson has joined the Wallace Players here to manage the stage and play character business.

### RAES CLOSE WITH OTIS OLIVER

WICHITA, Kan., Feb. 10.—John G. Rae and wife, Fern Wilson, have closed with the Otis Oliver Players.

### HOMAN STOCK DOING WELL

ELMIRA, N. Y., Feb. 6.—Homan's Musical Stock is doing well at the Lyceum Theatre, this city.



## Knows All About the Popular Song Business



**LEO FEIST**

Who set out in the music-publishing business twenty years ago with very little money. To-day he does a business of a million dollars a year. He has learned a lot of things in his line—and in this article some of the things he has learned are recorded

**T**WENTY years ago, Leo Feist took the little money he had saved from his earnings as a corset salesman and rented part of an office on West Thirtieth Street. It was his entrance into the music-publishing business, which was then in its infancy and very much of a gamble. Since then he has accumulated a big fortune for himself, as well as fortunes for many others, from the profits of "Smokey Mokes," "Bunch of Blackberries," "He Laid Away a Suit of Gray," "That's How I Need You," "Peg o' My Heart," "Mandalay," "I Didn't Raise My Boy to be a Soldier," and hundreds of other songs equally as popular.

On going into the business he found it practically impossible to build up an established trade. If you happened to have a hit the jobbers and dealers would buy; and if you did not, you were out in the cold. And every time one hit died out you had to begin all over to make another, to create a demand for something new.

The old method was to advertise in theatrical and trade papers. Songs, good, bad, and indifferent, were pounded into the public's ears. Jobbers and dealers had to look after their own interests when ordering, and if they were stuck with copies it was their own fault. Publishers made no attempt to facilitate the dealers' problem.

Then Feist conceived the idea of co-operation among employees, performers, jobbers, and dealers. With this end in view he coined the slogan, "You Can't Go Wrong with a Feist Song," and started out to make good.

He began by engaging the best talent available. And by eliminating the old system of having one or two men pass upon the merits of manuscripts. To protect the performer and dealer, he inaugurated a yearly convention, including a banquet, where the entire staff and branch managers from all parts of the country gathered to discuss business. At each annual convention, held in July, they vote on from thirty to fifty songs that have been submitted and accepted as possible winners. The songs are played

and sung, and the one receiving the largest number of "A's" is slated for first publication, and so on down the list.

From time to time these songs are tried out in different parts of the country, and if the public responds they are issued, and if it does not they are shelved. The cost of trying out a song runs from five hundred to several thousand dollars. This method minimizes the chances of offering to performers songs not likely to appeal to the public.

All through the year, and especially at the conventions, employees, big and little, are invited to offer suggestions and criticisms, as Feist believes in perfect business harmony. At the 1917 convention, he remarked:

"Boys, during the past year we have made a lot of mistakes. Some of them were mighty expensive, too. This coming year we are going to make more—I hate to think how many; but they won't be the same mistakes. We're going to start out with a clean slate, and do a bigger business than ever."

Another of Feist's theories cropped out when he said to an employee:

"When you think you have a chance to put over something, don't come and tell me. Wait until you get it over. Then give me a surprise. If you tell me beforehand, and you should fall down, you will feel discouraged. And if you say nothing until you put a thing across, I'll never know of your flivvers, and you'll always be batting one thousand in the eye of the boss."

Feist always felt confident that if other manufacturers could afford to advertise outside of trade papers for the benefit of dealers, he could do likewise. Other publishers ridiculed the idea; but he went ahead, spending from fifty to one hundred thousand dollars in newspapers and magazines solely for the benefit of the dealers. He makes no attempt to do a mail-order business, but always urged readers to go to the nearest music stores for the songs advertised.

Jobbers and dealers know of this system, and when he tells them that he is going to "plug" a certain song his word is sufficient. To show how much confi-

dence jobbers and dealers have in him, he called a number on the telephone while the writer was seated at his elbow, and to each he said:

"I have a new song that we are going after, but I can't tell you the title yet. Now what's the very best order you can give me?"

The first ordered 30,000 copies, the second 25,000, the third 20,000, and the fourth 50,000.

A couple of years ago, when he decided to reduce "You're Here and I'm Here" from a high-priced to a popular-priced number, he sent out a letter to every jobber and dealer in the country telling them they could return at his expense all copies on hand and that they would be credited eighteen cents for each copy. Following this they could order copies at seven cents. On the day that the song was released at the new price, a line of buyers a block long extended from his office, and he broke all records for one day's sale, shipping more than thirty-two tons of the song.

When the shortage of paper threatened the music business he thought of the idea of discarding the insert, maintaining that it would be a convenience for players who do not like to turn leaves, that it would save publishers thousands of dollars in paper and printing, that it would cut down express charges by one third, and prevent leaves from going astray in music stores. Feist sent his agents all over the country to prove the advantages of the new form, and spent close to fifty thousand dollars in getting jobbers, dealers and music buyers to see his view of the matter. Today most of the publishers have adopted the new form, and are saving just what he said they would, while dealers all over the land are blessing him for his ingenuity.

With these up-to-date ideas of efficiency, co-operation and harmony, he has built a hall room up to the largest music publishing house in the country, doing more than a million dollars' worth of business every year, and all because the profession and trade have confidence in his slogan, "You Can't Go Wrong with a Feist Song."

E. M. WICKES.

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# BURLESQUE

## B. F. KAHN GETS TWO MORE HOUSES

### NOW HAS CHAIN OF FOUR

Ben Kahn has taken over the lease of the Fifth Avenue Theatre, Brooklyn, located in the residential section at Fifth avenue and Fourth street. The house is only a few blocks from Keith's Prospect, which is one of the biggest paying vaudeville houses on the Keith Circuit. Kahn will have a section of Brooklyn to draw from of over 300,000 people.

This will make the third house under Kahn's personal management. His lease runs for four years.

The house has a seating capacity of 1,200, with a balcony and gallery. The stage, while only eighteen feet in depth at present, will be enlarged after the Spring run. The house is to be entirely renovated, before Kahn puts his stock company in. Work will be begun at once.

A company of ten principals and eighteen chorus girls will be organized and will start rehearsals next week. Joe Edmunson will manage the house. Michelina Pennetti, the ingenue of the "Follies" company, who has been ill the past three weeks at her home in Jersey, is recovering and will be with the new show.

The Kahn Circuit will now have four houses. The companies will offer a new show every four weeks. The circuit will run with the new show opening at the Union Square. They will then move to Kahn's "Follies" in the Bronx. The National Winter Garden, under the management of Minsky Brothers, will be the third week. The shows will next go to the Fifth Avenue Theatre, Brooklyn, the following week, and then back to the Union Square.

Kahn also made the announcement that commencing Sept. 1 the Liberty Theatre in the East New York section of Brooklyn will be under his management and will be added to his circuit. The lease was signed recently. Another first class burlesque company will be organized for this house. Kahn has several more houses under consideration in New York and neighboring cities. Roehm and Richards are engaging the people for the new company.

### BURLESQUE MAN ON TUSCANIA

On the list of soldiers on the troopship Tuscania, which was torpedoed off the coast of Ireland last Thursday, appears the name of Charles H. Crofts. It was first reported that he had been lost, but a revised list, Monday, stated he was among the survivors.

Charlie Crofts is well known in burlesque as an agent. He was ahead of T. W. Dinkin's "Innocent Maids" for three seasons. He was ahead of the show early this season, but closed with the company last October, enlisting at once in the aviation corps and reporting at San Antonio, Texas. His home is at 307 Carlton Avenue, Brooklyn, N. Y.

### HAVE A VAUDE. ACT

Fay Shirley and Ethel DeVean, of the National Winter Garden Stock, will shortly break in a new act for vaudeville. They are booked for next Sunday at one of the vaudeville houses in New York.

### QUARTETTE WAS MISNAMED

The "Big Four" Quartette is with the Al. Reeves Show and not the "Big City Four" as was mentioned in the review of the show at the Columbia last week.

### WILLIAM WALDRON MARRIES

William Waldron, son of Charles Waldron, owner of Waldron's Casino, and a Director of the Columbia Amusement Company, was married February 6 to Mary Fraser, a member of the "Hip, Hip, Hooray Girls" in Meriden, Conn. Young Waldron is ahead of his father's show, "The Bostonians" and travels with the "Hip, Hip, Hooray Girls."

### PENNEY ASKS DIVORCE

Frank Penney, comedian with "The Lady Buccaneers," served papers on his wife, Violet, last Thursday, for divorce, through his attorney, Ben Eskowitz. Mrs. Penney was a chorus girl with "Hello America" until last Saturday night when she closed. The couple have a child two and one-half years old.

### LEDERER HAS NEW ACT

Lew Lederer, who will close with the Spencer Show at the National Winter Garden Saturday night, and Mona Raymond, prima donna of "Hello Girls," will go into vaudeville at the close of the "Hello Girls" regular season, in an act written by Tommy Gray.

### WILL RETURN TO BURLESQUE

St. Louis, Mo., Feb. 8.—Sam Reider and Madine Gray (Mrs. Reider), who were with Ike Rose and "The Only Girl" company this season, are visiting their home in this city. Mr. and Mrs. Reider will return to burlesque next season.

### PENNEY FILLED

Fred Hackett and Bert Bertrand, comedians of "The Lady Buccaneers," were both confined to their hotels last week on account of sickness for several days. Frank Penney jumped in and filled the parts for the week.

### JACK HOWARD MARRIES

Jack Howard, straight man of the Sam Sidman Show, has announced his marriage to De Loris Hernes, of "The Speedway Girls," in Buffalo. Father Mooney, of St. Joseph's Cathedral, performed the ceremony.

### KAHN GETS DINNER PLATE

The annual Beef Steak party of the B. F. Kahn employees will be held Feb. 22d, Washington's Birthday, at the Castle Cave, New York. There will be a spread for two hundred plates and a big time is looked for.

### HOLMES TO DO "STRAIGHT"

Ben Holmes, who did an eccentric German with the "Spiegel Revue" last season, has decided to drop the German character and do a "straight." He is with "The Military Maids" this season in his new role.

### ADDS FIGHT PICTURES

PHILADELPHIA, Pa., Feb. 11.—Billy K. Wells has secured the O'Dowd and McCoy fight pictures for his "Mile A Minute Girls" at the Trocadero this week.

### ARNOLD IS A QUARTERMASTER

BOSTON, Mass., Feb. 5.—George Arnold, agent of Waldron's Casino, is now in the Quartermaster's Department at Camp Devens, Ayer, Mass.

### BROUETTE SISTERS SIGNED

The Brouette Sisters have joined "The Aviators," and have been signed for next season.

### CHARLES GLICK CLOSES

Charles Glick has closed with the "French Frolics." Tom Kane, who recently joined the company, has replaced him.

## LOWELL IS OUT OF AMERICAN CIRCUIT

### TOWN WON'T SUPPORT SHOWS

George E. Peck, general manager of the American Burlesque Association, this week announced that Lowell, Mass., has been dropped from the circuit, after a five week's trial. The last show is playing at the Academy there this week.

The attractions, commencing on February 18th, will go to Lynn, playing P. F. Shea's Park Theatre there for three days. The companies will continue to play the Worcester Theatre, Worcester, the last half of the week, as customary.

The reason for dropping Lowell was simply that the people would not patronize burlesque. Five weeks ago the Academy was selected to replace the Orpheum in New Bedford. Since then, however, the companies at the Lowell house could not get an even break and, sooner than go on experimenting any longer it was decided to make the change in the belief that the situation will be improved.

### LIEBERMAN IN CHARGE AGAIN

Jake Lieberman will again take charge of the management of the "Hip, Hip, Hooray Girls," when the company leaves Jersey City on its Western trip. George Belfrage will remain in New York fixing up his shows for next season.

### JACOBS TO ENTER VAUDE.

Jules Jacobs, of the "Hello, Girls" company, will appear in vaudeville at the close of the present season with Marion Sherman in a comedy act called "As It Was in the Beginning." They will carry special scenery.

### GOLD GOING INTO VAUDE.

Sid Gold suddenly closed with the Ben Welsh Show during the matinee last Wednesday at Hurtig and Seamon's New Theatre. He is preparing an act for vaudeville which will be ready next week.

### BRICMONT GOES TO WAR

Chick Bricmont, straight man of the Fourteenth Street Theatre, left New York last Saturday night for Pittsburgh to report to the Army Board. He is to go to Camp Lee, Va., for duty.

### PREFERS BURLESQUE TO MUSIC

Eddie Lewis, one of Shapiro Bernstein's right hand men, will desert the music publishing business next season to manage a show on the American Burlesque Circuit.

### WALKER REPLACES GOLD

"Bud" Walker, who was with the "Best Show In Town" until a few weeks ago, joined the Ben Welsh Show at the Empire, Brooklyn, Monday, replacing Sid Gold.

### ARMY ACCEPTS PERRANO

Billy Perrano, property man of the Empire, Brooklyn, appeared before the local Exemption Board last week and passed for the army. He is rated in Class 1-A.

### MRS. WAKEFIELD IN HOSPITAL

Mrs. Frank Wakefield is in the Central Park West Sanitarium suffering with a nervous breakdown. Her husband brought her over from Philadelphia Sunday.

## KAHN HAS A LIVE LAUGH SHOW WITH GOOD COMEDIANS

Ben Kahn's latest show, "Kitty Kitty Kitty Girls," registered a distinct success at the Follies this week. Henry P. Nelson produced the show, and the numbers were arranged by Sol Fields. Harry Steppe and Joe Burton are featured.

The show opens with a two-act piece called "The Woman Haters," which is solid fun from beginning to end. Burton and Steppe, in whose hands the comedy lies, keep things humming all the time.

Steppe has a way of his own in doing the Hebrew character, which is copied by many. He is just as funny as he ever was, if not more so. Burton, doing the "tad," handed out plenty of money. He works fast, and delivers his lines for good laughs. The two boys team well and work harmoniously.

Billy Betts is doing the straight. He feeds the comedians nicely and does well in the hypnotist bit, as well as in the other scenes.

William Wanas is doing characters and handles them well. He portrays three or four during the performance. His black-face is the best thing he does.

Frances Cornell, the prima-donna, is seen to advantage in her numbers, all of which she renders nicely. Her pleasant personality bubbles over. In her scenes with the comedians she works well. Her costumes are pretty.

Dolly Fields, with a new lot of numbers, which she puts over with a snap, handles the soubrette roles most pleasingly. She reads her lines nicely, and has a new wardrobe which is exceptionally attractive. Miss Fields dances a bit in one of her numbers, and gets over big. If she were a wise little girl she would do a little more hoofing.

Belle Costello, a new member of the company, is the ingenue. Miss Costello looks well, and puts her numbers across effectively. She wears pretty gowns. In her "San Domingo" number she displayed a black gown with a tiger skin wrapped around her, giving a vampire effect.

The "Wishing" bit was good for many laughs. It was well worked up by Steppe, Burton, Betts, Wandas and two chorus girls. Burton, Steppe and the Misses Cornell and Costello did nicely in the "fixing" bit. The "bench" bit contained many funny situations, and was well done by Steppe, Burton and Miss Cornell.

Burton and Steppe created plenty of fun in the boxing bit, in which they were assisted by Betts and Wandas.

Miss Costello gave a specialty in one, assisted by the girls, in which the choruses of a number of popular songs were thrown on the screen. It went over nicely. The "battleship" scene at the close of the first act was effective and well staged.

Dolly Fields' "Yama Yama" number went over for several encores. She offered it pleasingly. The quartette of Burton, Steppe, Wandas and Betts was well done and good for lots of laughs.

The "Camouflage" number was put on cleverly and worked up in great style by Steppe, Burton, Betts and the Misses Cornell and Costello.

The "hypnotist" bit, with Burton in one box and Steppe in the opposite, and Betts on the stage as the hypnotist, kept the audience in constant laughter. Burton did well in the "pick out" number.

The chorus is well trained and displays plenty of ginger in the numbers. As usual Fields has numbers of a different sort from those usually seen. They are of a novelty order, and plenty of props are used in all the bits during the performance. The electrical effects are pretty, and the old spot light helped throughout.

Std.



# JUST RELEASED

## BLANCHE RING'S

Sensational "Irish Battle Cry"

# "FAUGH-A-BALLAH"

(CLEAR THE WAY)

By ED ROSE and ABE OLMAN

Bigger than all of Miss Ring's former Irish song hits combined

# "I WISH YOU ALL THE LUCK IN THE WORLD"

By ABE OLMAN

# "AN OLD HORSE THAT KNOWS HIS WAY HOME"

By ED ROSE and ABE OLMAN

# "OVER THE PHONE"

Great Novelty Song with Double Versions

**FORSTER MUSIC PUB., Inc., Chicago, Ill.**

**Room 42, Cohan's Grand Opera House**

**EZ KEOUGH, Manager**

**SAN FRANCISCO OFFICE: Pantages Theatre Building. JACK LaFOLLETTE, Manager**



**JULIA FRARY** has returned to the stage and is now doing a vaudeville act.

**Sam H. Harris** is confined to his home with a sore throat.

**Emma Stevens** may join a musical comedy in the near future.

**Sam Lee**, a comedian, is in a hospital in England, and is convalescing.

**Henry Chesterfield** has become a member of the American Defense Society.

**Genevieve Vix** was married to Prince Cyril Narichkin, at City Hall, on Saturday.

**Chilson Ohrman** has left the "Doing Our Bit" Company and will return to vaudeville.

**Dorothy Kiewer** has been engaged for the new Shubert production, "The Squab Farm."

**Haruki Onuki**, the Japanese singer, has been signed for a tour of the Orpheum Circuit.

**Rose and Curtis** state that they are about to produce several girl acts for vaudeville.

**H. Bart McHugh**, of Philadelphia, is seriously ill at his home with an attack of pneumonia.

**George Nicolai** has been drawn for jury duty and is doing daily service in Part I, General Sessions.

**Babe Marlowe** has been engaged by Selwyn and Company for a small role in "Rock-a-Bye Baby."

**Barney Fagan** is ill at the Knickerbocker Hospital, but his condition, it is said, is not serious.

**James A. Timony** was last week appointed the attorney for the Showmen's League of America.

**Arri Rodman** is with the Jessie Bonstelle Stock Company at the Star Theatre, Buffalo, N. Y.

**Mabel Buel** is the scenic artiste of the Jessie Bonstelle Players at the Star Theatre, Buffalo, N. Y.

**Hartman and Varady**, offering a ball room dancing act, will hereafter be known as Hart and Dymond.

**Gladys Colby**, recently with "Miss 1917" at the Century, has been added to the cast of "Flo-Flo."

**James Quinn** is now on the door at the Palace Theatre, having been transferred recently from the Bronx.

**Dan McCarthy** is with Harold Selmen's act, "That's the Secret," opening last Monday at Union Hill, N. J.

**H. Cooper Cliffe** is temporarily out of the cast of "Seven Days' Leave," on account of an attack of tonsillitis.

**Maude Hanaford** has been engaged for an important role in "Petticoats," which was put into rehearsal last week.

**Sam Forrest**, producer for Cohan and Harris, left for Palm Beach, Fla., last Saturday for a three weeks' rest.

**Grace Weber**, of the Three Weber Girls, was married last week in St. Paul to Alfred Seivers, a non-professional.

**Henry Young**, treasurer of the Globe Theatre, New York, last week celebrated the 20th anniversary of his marriage.

**Clotilde Gallarini**, of the Gallarini Sisters, celebrated her nineteenth birthday while playing the Riverside last week.

**Norman Edwards**, who formerly managed the Empire in Rothesay, Scotland, is now in a hospital in Havre, France.

## ABOUT YOU! AND YOU!! AND YOU!!!

**George O'Brien** has received notification that his time to report for duty in the navy has been extended until next month.

**George Demarel**, who put out a new act called "The Little Liar," has had his time extended over the Orpheum Circuit.

**Hardy Maclean**, formerly assistant treasurer of the Palace Theatre, is now selling out rate tickets for Joe Le Blang.

**Harry Leonard**, assistant to George Gottlieb of the Orpheum Circuit offices, has been notified he is in Class 1A of the draft.

**Georgia Harvey** left last week for Australia, by way of San Francisco, to play a twenty weeks' engagement for the Taits.

**Al Leichter** is now booking acts for the Sunday benefits given at the 44th Street Theatre for the Soldiers and Sailors.

**Jack Dunham and Sam Edwards**, formerly of the Three Musketeers, have framed a new double and will open in New York shortly.

**McCloud and Carp** are routed for the balance of the season over the United time, opening at Shea's Theatre, Buffalo, this week.

**Mrs. Howell**, who recently sold the Unique Theatre, Nampa, Idaho, is negotiating to buy the Emma Theatre, at Payette, same state.

**Claud and Fanny Usher** are again playing "Fagan's Decision" on the Orpheum Circuit and will save their new act for next season.

**Donald McDonald**, who closed Feb. 2 with "Have a Heart," joined "Toot-Toot," another Savage attraction, last week in Philadelphia.

**Ivy Troutman and Teresa Dale** have signed as members of the Craig-Young Company that is going abroad to entertain soldiers.

**Ben Heidingsfeld**, legal counsel of the Shuberts, returned to his home in Cincinnati last week from a New York directors' meeting.

**Chas. E. Smith**, formerly a stock company manager, is now with a tin plate firm in Warren, Ohio, having retired from theatrical life.

**Charles Ross** has rallied from his second severe attack of illness and is now recuperating at the Fair Oak Sanitarium, Summit, N. J.

**Bert LaMont** has presented his wife with a diamond star containing sixty-one stones, the occasion being the birth of their first son.

**Victor Vass and Dolores Gray** are appearing in their burlesque dramatic sketch "Mercy-Mercy," under the direction of McQuirk and Sablosky.

**Arthur Elwell**, singer of illustrated songs, was recently taken to the psychopathic ward of the Cook County Hospital, Chicago, for examination.

**William Quaid**, manager of the Fifth Avenue Theatre, was compelled to be away from duty last week on account of a severe attack of laryngitis.

**Bert Allen and Harvey Green** are booking the extra acts for the Majestic, Perth Amboy, and the Plainfield, in Plainfield, on Wednesday and Thursday.

**Heywood Brown**, who recently returned from his post as war correspondent for the Tribune, is back in his old position as dramatic critic of that paper.

**John Henry Mears**, manager of the Ziegfeld "Midnight Frolic," is the author of "Since Daddy's Gone," which Frances White is singing in that show.

**Henry I. Marshall** broke in a new act at Proctor's Palace Theatre, Newark, the first half of this week in which he appeared with the Millette Sisters.

**John E. Hazzard**, with "Miss Springtime," is having his wife, Alice Dovey, travel with him. She is in temporary retirement, domestically speaking.

**Betty Bond** had to cancel an engagement for the concert at the Majestic last Sunday on account of a heavy cold, but will appear on next Sunday's bill.

**Mile. Marcelle Roussillon** has been engaged to play an important role in "The Off Chance," in which Ethel Barrymore will be seen Feb. 14 at the Empire Theatre.

**Ryan and Lee**, at the Palace Theatre this week, have received contracts for nine weeks around New York before returning for another engagement at the Palace Theatre.

**Charles H. Stevens** has been specially engaged for two weeks for "When Rogues Fall Out," the opening bill at the Lexington Avenue Opera House, New York.

**Louise Cox** was engaged last week for the prima donna role of "Oh Look" (formerly called "Honor Bright"), replacing Grace LaRue, who has retired from the cast.

**Paul Dempsey**, formerly in the U. B. O. offices and now at Spartanburg, was operated upon for hernia, and then fell a victim to pneumonia. He is in a critical condition.

**H. A. Shea** has inaugurated a new policy at the U. S. Temple and now plays feature pictures and vaudeville, with feature pictures only on Saturday, Sunday and Monday.

**Margot Kelley** offered a new vaudeville pantomime written by J. P. (Skipper) Sinnott of the "Evening Mail" at the Eighty-first Street Theatre the first half of this week.

**Bonita and Lew Hearn** left town last Saturday afternoon for a trip to the coast where they are to appear for ten weeks in musical stock at the Savoy Theatre, San Francisco.

**Grace De Mar**, appearing at the Royal Theatre this week, has been given a route of twelve weeks over the Orpheum Circuit, opening at the Majestic Theatre, Chicago, Feb. 25.

**Frederick Santley**, of "The Cohan Revue 1918," has enrolled as a student in the Eagle Aviation School and expects soon to gain a diploma, after which he will go to France.

**Dolph Eastman**, who has a musical tab playing the Virginia and Carolina Managers' Circuit, is in New York engaging a cast for another similar one which he expects to start on Feb. 25.

**Jessie Standish, Josie Heather, Rose Berry, Maude Ryan, George Yoemans, Harry Steinhardt, Neville Fleeson, McCloud and Carp, McCormick and Dougherty** were on a bill given for the benefit and entertainment of the sailors at Pelham Bay Park, last week.

**Oswell L. Jackson** has closed as leading man with Maude Leone and Company in the sketch "Movie Minnie," to accept an appointment in the Quartermasters' Department at Washington, D. C.

**Neely Edwards**, of Flanagan and Edwards, appearing at the Royal Theatre this week, is spending most of his time at the Alhambra Theatre because Mrs. Edwards is in the Millership-Gerard act.

**Derwent Hall Cain**, son of Hal Cain, the English author, is going to appear in vaudeville with a new act written by himself. His first opening will be at the Majestic Theatre, Chicago, the week of Feb. 25.

**George W. Sammis**, recently manager of the Schenley Theatre, Pittsburgh, Pa., has joined Harry Davis' staff and will manage the New Grand Theatre, built on the site of the old Grand which was burned.

**Sam Hearn** expects to be called to the colors any day and while appearing at the Palace Theatre this week received a route for the balance of the season over the Orpheum Circuit which he might not be able to play.

**Henry Chesterfield**, secretary of the N. V. A., last week adjusted a grievance held by Billy Inman against Joe Wood, the producer, over some bookings, thereby making resort to the courts in the matter unnecessary.

**Adolphus George Oppenheim**, who, for years, has been known by his stage name, George Leonard, appeared before Supreme Court Judge Bijur last week and was granted permission to legally adopt his stage name.

**Douglas Flint**, who broke his leg last October, is about again and is engaging people for "Easy Money," Edward Owings Towne's sketch which he is reviving after three years. He intends to open Feb. 28.

**Joseph E. Shea** has sued Ruby Mills, of "The Bowery Burlesquers," for breach of contract, he alleging through Harry Saks Hechheimer, his attorney, that he lost \$3,000 through her failure to live up to an agreement.

**Annette Kellermann's** act has been given a route by the United Booking offices, opening at Philadelphia next week, and will play out the remainder of this season on Eastern time, starting over the Orpheum Circuit next August.

**Evelyn Nesbit** collapsed on the stage of the Royal Theatre after the second show Monday afternoon and was carried to her dressing room. She recovered sufficiently to take part in the evening performance and it is expected that she will play out the week.

**Harry A. Duncan**, of the team of Duncan and Holt, mourns the death of his brother, Fred B. Haggerty, who died Jan. 27 at Fort Sheridan, Ill., from heart failure. The deceased was a quartermasters corporal and had been in the U. S. Army for ten years.

**Elizabeth Mayne** last week came to a settlement with the Kalmar, Puck and Abrahams Music Publishing Company, by which she will receive part of the income hereafter from a song written for her by Jean Havez and alleged to have been published by the music firm without her permission.

**Rollin Osborne**, an actor connected with the Goldwyn Film Company's studios, was stricken with apoplexy last week in the Edgewater ferryhouse. He was on his way to the studios at Fort Lee, N. J., to which place he was assisted by the police and later was taken to the Roosevelt Hospital, New York.



Sing a FEIST song  
Be a Stage Hit

YOU CAN  
WITH A FEIST

The Sensational Novelty Song! Gets the  
**IN THE LAND OF WEDDING**

Words by HOWARD JOHNSON

Wonderful for Singles! Artistic touch

**YO HO! ME LADS!**

Here's a Rousing Song for the  
Sailor Boys!

**WE'LL KNOCK THE HELIGO INTO  
HELIGO OUT OF**

**HELIGO  
LAND**

**A WHALE OF A HIT**

Words by JOHN O'BRIEN  
Music by THEODORE MORSE

At your Service! The first air-t-

**I'LL COME IC**

**WHEN IT'S SA**

Will just fit the v spo

By one of America's great om  
Lyric by Lew Brown and you h

The Song That Irons the Wrinkles Out of Sadness, Pre

**HOMEWARF**

Words by  
HOWARD JOHNSON and COLEMAN GOETZ

A soothing war song that the mothers, fathers, sis and

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Be a Stage Hit

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e troubles! Harmonious for Quartettes!

Music by GEO. MEYER

air t-soothing martial love ballad.

ICK TO YOU  
SALL OVER

spot in your act!

at composers, KERRY MILLS  
u he knows how to write 'em.

Gets Down  
Deep Under Your Skin

## HOMeward BOUND

You can see victory and world peace in  
this number

Words by  
HOWARD JOHNSON and COLEMAN G  
Music by GEO. W. MEYER

Pes the War Clouds Away, and Brings Home Gladness

## ED BOUND

sis and brothers of our soldier boys and sailors love to hear

Music by  
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**WOOD, MELVILLE & PHILLIPS**

In "A Snappy Pot-Pourri of Song and Story"

Patter by AARON HOFFMAN

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Direction—MAX GORDON

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 TENOR, BASS OR BARITONE?**

If you are a professional Vocalist and will send us along professional cards and some recent programs, we shall be pleased to send you three songs which we believe to be the greatest artistic sentimental balladsever written. Of course, if you have been accustomed to using "Rag-time" and "Jazz" songs these songs would really not interest you, but if you have been using such songs as "Little Gray Home in the West," "Sunshine of Your Smile," "Keep the Home Fires Burning (Till the Boys Come Home)," "There's a Long, Long Trail" and "A Little Love, a Little Kiss," these numbers will be exactly what you are looking for.

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Next Week (Feb. 18) B. F. KEITH'S COLONIAL THEATRE, N. Y.

BOOKED SOLID U. B. O. CIRCUIT

DIRECTION---JOHN T. MORAN-PAT CASEY AGENCY

ANDY JOHN  
**FRANCIS AND ROSS**

**"ODDS AND ENDS IN DANCING"**

This Week (Feb. 11) B. F. KEITH'S COLONIAL THEATRE, N. Y.

DIR. WILLIAM HENNESSY



# VAUDEVILLE BILLS

## For Next Week

### U. B. B. O.

#### NEW YORK CITY.

Palace—Page, Hack and Mack—Dooley & Nelson—Margot Kelly & Company—Watson Sisters—Bessie Clayton & Company—Elinore & Williams—Blanche Ring—"Camouflage."

Palace, 51st Street (Last Half)—De Witt Young & Sister—Wayne & Warren Girls—"Shrapnel Dodgers"—Bensee & Baird—Seven White Kuffs.

Riverside—Julian Eltinge—Misses Chalfonte—Moore & Gerald—Valentine & Bell—Howard's Animals—Lydell & Higgins—Three Dooleys—Lieut. B. C. Hilliam.

Colonial—Pallenberg's Bears—Helen Gleason & Co.—Lambert & Ball—Gallerini Sisters—Three Chums—Gruran & Newell—Stella Mayhew—Ryan & Lee—Bankoff & Brosky.

Royal—Fields & Flatow—Ford & Houghton—The Darrows—"Corner Store"—Jack Wilson & Co.—Hobart Bosworth & Co.—Jas. C. Morton & Co.—Jones & Greenlee.

Alhambra—Dorothy Brenner—Gygi & Vadie—Van & Schenck—"Liberty Adame"—Taylor Trio—Dooley & Sales—Coakley & Dunlevy—Weber & Rednor—Lee Kohlmar & Co.

#### BROOKLYN.

Orpheum—Mehlinger & Meyer—W. J. Riley—Alex. McFayden—Morris & Campbell—Four Boises—Evelyn Nesbit & Co.—Brenck's Models—Wm. Garton & Co.—Swift & Kelly.

Bushwick—Mignon—Mack & Vincent—Maud Earle & Co.—Valeska Suratt & Co.—Mullen & Coogan—Three Hickey Bros.—Geo. Kelly & Co.—Great Richards & Co.—Les Ombres.

#### BALTIMORE, MD.

Maryland—Swor & Avey—Margaret Young—Lawrence Grant & Co.—Gasper & Sinclair—Edward Marshall—Wellington Cross—Britt Wood.

#### BOSTON, MASS.

Keith's—Santos & Hayes—Francis Kennedy—Melinger & Myers—Kimberly & Arnold—Jules Circus Day—White & Haig—Wright & Dietrich—Australian Creightons.

#### BUFFALO, N. Y.

Shes's—Belle Baker—Three Darling Sisters—Fox & Ward—Brendel & Burt—Nonette—The Duttons—Ford Sisters & Co.

#### CLEVELAND, OHIO.

Keith's—Kenny & Hollis—Lady Duff Gordon—Herman & Shirley—Lyons & Yocco—Adair & Adelphi—Garcinetti Bros.—McMahon & Chappelle—Conroy & Lemaire—Milton DeLong Sisters.

#### CINCINNATI, O.

Keith's—March's Lions—The Misses Campbell—Casting Campbells—Ed. Morton—John B. Hymer & Co.—"Married via Wireless"—O'Neill & Walmsley.

#### COLUMBUS, OHIO.

Keith's—Six American Dancers—Juliette Dika—"Sports in Alps"—Ed Renard—Rita Maria Orchestra—H. L. Mason—Beeman & Anderson.

#### DAYTON, O.

Keith's—Jack Alfred & Co.—Eddie Leonard—Mabel Russell—Great Leon.

#### DETROIT, MICH.

Keith's—Chas. Grapewyn Co.—Bailey & Cowan—Edward Cavanaugh & Co.—Al & Fannie Steadman—Little Billy—Harry Ellis—T. Roy Barnes—The Adroits—Frank & Toby.

#### ERIE, PA.

Keith's—Will Ward & Girls—Borden & Dwyer—Pietro—Seven Bracks—Dorothy Hayes & Co.—Folts Sisters & LeRoy.

#### GRAND RAPIDS, MICH.

Keith's—Venite Gould—Dainty Marie—Rudinoff—Moore & Whitehead.

#### HAMILTON, CANADA.

Keith's—DeLeon & Davies—Junon Salmo—Nine Toosoonins—E. & J. Connolly—Moss & Frye.

#### INDIANAPOLIS, IND.

Keith's—Roth Bros.—"Futuristic Revue"—Holmes & Buchanan—Marie Fitzgibbon—Beaumont & Arnold.

#### LOUISVILLE, KY.

Keith's—Helen Trix & Sister—Frits & Lucy Bruch—Medlin Watts & Co.—McKay & Arline.

#### MONTREAL, CANADA.

Keith's—Camillas Birds—Hallen & Hunter—Bert Levy—Lucy Gillette—"The Cure"—Prosper & Maret.

#### PHILADELPHIA, PA.

Keith's—"Rubeville"—Mr. & Mrs. Gordon Wilde—Lazar & Dale—Lew Dockstader—Elinore & Williams—Elsa Ruegger—Maxie King & Co.—Annette Kellermann.

#### PROVIDENCE, R. I.

Keith's—Moon & Morris—Nella Allen—"Band Box Revue"—Lew Madden & Co.—J. & C. Williams—Bob Mathews—Lewis & Norton.

#### PITTSBURGH, PA.

Keith's—Edward's Song Revue—Stewart & Donohue—Hayward Stafford & Co.

#### ROCHESTER, N. Y.

Keith's—Hugh Herbert & Co.—Jas. Lucas & Co.—E. Corrigan & Co.—Wilson Aubrey Trio—Hallen & Fuller—Ray Samuels—The McIntyres—Leitzel.

#### TOLEDO, O.

Keith's—Doree's Celebrities—Leach Wallen Trio—Carl Emmy's Pets—Kittner Hawksley & Montague—Leightner & Alexander—Kathleen Clifford—Wilfred Clark & Co.

#### TORONTO, CANADA.

Keith's—Mr. & Mrs. Jimmie Barry—Maleta Bonconi—Raymond & O'Connor—Finck's Mules—Eva Tanguay.

### WASHINGTON, D. C.

Keith's—Bert Fitzgibbon—Mme. Cranin's Novelty—Joe Jackson—Cameron Sisters—Rose & Moon—Mason Keeler & Co.—Mollie King.

### YOUNGSTOWN, OHIO.

Keith's—Gould & Lewis—Bell & Eve—"Motor Boating"—Ed Dowling—"Bonfires of Old Empires"—Carlisle & Roma—Rockwell & Wood—Brice & Barr Twins—Margaret Ford.

### ORPHEUM CIRCUIT

#### CHICAGO, ILL.

Palace—Nan Halperin—"Tango Shoes"—Dahl & Gillen—Milt Collins—Stanley & Birnes—Sheehan & Regan—Joe Browning—Five Nelsons.

Majestic—Lucille Cavanaugh & Co.—Louis Simon & Co.—Browning & Denny—Burdella Patterson—Alexander O'Neil & Sexton—Prevost & Brown.

#### CALGARY, CAN.

Orpheum—Kaimar & Brown—Foster Ball & Co.—Three Weber Girls—Mr. & Mrs. Fradkin—Allan Shaw—Marion Harris—"The Corner Store."

#### DES MOINES, IA.

Orpheum—Mercedes—Cooper & Ricardo—Travers & Douglas—Charles Kenna—Herbert's Dogs—Gwen Lewis—Montgomery & Perry.

#### DULUTH, MINN.

Orpheum—The Four Husbands—Wheeler & Moran—Cooper & Robinson—Mr. & Mrs. Melburne—Jim Cullen—Isolen Sisters—La Zier Worth & Co.

#### DENVER, COL.

Orpheum—McIntyre & Heath—Conelly & Craven—Frank Crumit—Holt & Rosendale—Kanasawa Japs—Alexander Kids—Jim & Betty Morgan.

#### KANSAS CITY.

Orpheum—Fanchon & Marco—Williams & Wolfus—Edwin George—Harriet Rempie & Co.—Bee Ho Gray & Co.—The Le Grohs—Haruko Onuki.

#### LOS ANGELES, CAL.

Orpheum—Alan Brooks & Co.—Toots Paka & Co.—Bessie Rempie & Co.—Doc O'Neil—"Five of Clubs"—Isabelle D'Armand—Moore & Haager—Joseph Howard's Revue—Comfort & King.

#### LINCOLN, NEB.

Orpheum—Harry Green & Co.—"For Pity's Sake"—Rae E. Ball—Herbert Clifton & Co.—Alaska Trio—The Gaudsmiths—Bert Swor.

#### MINNEAPOLIS, MINN.

Orpheum—Elizabeth Murray—Billy Reeves & Co.—Count Perrone & Trixie—Dunbar's Tennessee Ten—Natalie Sisters—Robbie Gordon—"Peacock Alley."

#### MEMPHIS, TENN.

Orpheum—Trixie Friganza—Constance Crawley & Co.—Vallecita's Leopards—Dickinson & Deagon—Jack Lavier—Spencer & Williams—Bert Hughes Troupe.

#### MILWAUKEE, WIS.

Orpheum—Emily Ann Wellman—Bert Baker & Co.—Edith Clifford & Co.—Burt & Johnston Co.—Walter Brower—The Appollo Trio—La Zar & Dale—Raymond Wilbert.

#### NEW ORLEANS, LA.

Orpheum—Fritzi Scheff—Milo—Aveling & Lloyd—Frankie Heath—Arthur Havel & Co.—"Act Beautiful"—Three Bobs.

#### OMAHA, NEB.

Orpheum—The Morgan Dancers—Claude & Fannie Usher—Oliver—Four Haley Sisters—Sylvester & Vance—Tyler & St. Claire—Brodeau & Silvermoon—Willie Weston.

#### OAKLAND, CAL.

Orpheum—Harry Beresford & Co.—Emma Carus & Comer—Valnova's Gypsies—Stan Stanley—Bernard & Janis—Ruth Royle.

#### PORTLAND, ORE.

Orpheum—Cecil Leania & Cleo Mayfield—Edward Edmond & Co.—De Manby & Durkin—Harry Gilfoil—Roubie Sims—Santi & Co.—The Sharrocks.

#### SPOKANE, WASH.

Orpheum—Nellie Nichols—Val & Ernie Stanton—Phina & Picks—Sarah Padden & Co.—Hanson & Clifton—"Colour Gems"—Will Oakland & Co.

#### SAN FRANCISCO, CAL.

Orpheum—Cressy & Dayne—Ziegler Twins & Band—Scarploff & Varvara—Elida Morris—Al Shayne—Morton & Glass—Stuart Barnes—Hyams & McIntyre.

#### SEATTLE, WASH.

Orpheum—Gertrude Hoffman—Leo Beers—J. C. Nugent & Co.—Kelly & Galvin—Kerr & Weston—Alfred La Tell & Co.

#### ST. PAUL, MINN.

Orpheum—Sophie Tucker & Co.—Harry Van Posen—Frank Westphal—"Exemption"—Three Stewart Sisters—Muller & Lawrence—Wyatt's Lads & Lassies.

#### ST. LOUIS, MO.

Orpheum—Sallie Fisher & Co.—Walter C. Kelly—Cecil Cunningham—Lemaire & Gallagher—Louis Hardt—Allen & Francis—Fred Berrens—Val & Belle.

#### SALT LAKE CITY, UTAH.

Orpheum—Avon Comedy Four—Anna Chandler—Mack & Earl—Rice & Werner—The Le Grohs—Ruth Osborne—The Boyarr & Co.

#### SACRAMENTO, FRESNO AND STOCKTON, CAL.

Orpheum—Four Marx Bros.—Altruism—Boothby & Everdeen—Selma Braatz—Apdala's Animals—Bernie & Baker.

(Continued on page 25.)

Medicines are going up,

## RAYMO

remains the same.

# LA BELLE TITCOMB

## WILL APPEAR IN HER NEW

## PRODUCTION

# LA BELLE TITCOMB REVUE

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### DRAMATIC AND MUSICAL

Anglin, Margaret—Fulton, N. Y., indef.  
Adams, Maude—St. Louis, 11-16.  
"Among Those Present"—Blackstone, Chicago, indef.  
"Blind Youth"—39th St. Theatre, N. Y., 11-23.  
"Business Before Pleasure"—Eltinge, N. Y., indef.  
"Boomerang"—Tremont, Boston, indef.  
Barrymore, Ethel—Stamford, Conn., 11; Empire, N. Y., 14, indef.  
"Brat, The"—Majestic, Boston, indef.  
"Cohan Revue, 1918"—New Amsterdam, N. Y., indef.  
"Cheer Up"—Hippodrome, indef.  
"Chu Chin Chow"—Century, N. Y., indef.  
"Cure for Curables"—Orpheum, Phila., 11-23.  
"Cheating Cheaters"—Colonial Chicago, indef.  
"Dangerous Girl, A"—Chicago, Ill., 10-16.  
"Daughters of the Sun" (Rowland & Howard)—London, Ont., 15-16; Stratford, 18.  
"Eyes of Youth"—Maxine Elliott's Theatre, indef.  
"Experience"—Palestine, Tex., 14; Bryan, 15; Galveston, 16.  
"Everywoman"—Houston, 17; Beaumont, 18.  
"Flo-Flo"—Cort, N. Y., indef.  
"Floora-Bella"—Wilkes-Barre, Pa. 15; Allentown, 16.  
"Gay Lord Quex"—Adelphi, Phila., 4-16.  
"Gypsy Trail, The"—Cort, Chicago, indef.  
"Gypsy Trail, The"—Plymouth, N. Y., indef.  
"Going Up"—Liberty, N. Y., indef.  
"General Post"—Gaiety, N. Y., indef.  
"Girl O' Mine"—Bijou, N. Y., indef.  
"Girl From Broadway"—Pembroke, Ont., 14; North Bay, 15; Capreol, 16; Milnet, 18; Keshaw, 19.  
"Happiness"—Criterion, N. Y., indef.  
"Hitchy Koo"—Colonial, Boston, 11-23.  
"Human Soul, The"—Minneapolis, Minn., 11-16.  
"Hamilton"—Montauk, Bklyn., 11-16.  
"Have a Heart"—Grand Rapids, Mich., 15-16; Battle Creek, 17-23.  
"Her Regiment"—Shubert, Boston, 11-23.  
"Indestructible Wife"—Hudson, N. Y., indef.  
"Jack O' Lantern"—Globe, N. Y., indef.  
"Josephine"—Kulkerbocker, N. Y., indef.  
"King, The"—Cohan's, N. Y., indef.  
"Lombard, Ltd."—Morosco, N. Y., indef.  
"Lilac Time"—Cohan's Grand, Chicago, indef.  
"Little Teacher, The"—Playhouse, N. Y., indef.  
"Leave It to Jane"—La Salle, Chicago, indef.  
"Love Mill"—48th St., N. Y., indef.  
"Love Forbidden"—Broad, Phila., 11-23.  
"Mary's Ankle"—Princess, Chicago, indef.  
"Maytime"—Studebaker, Chicago, indef.  
Mantell, Robt., Co.—Memphis, Tenn., 11-16.  
"Man Who Stayed at Home"—Playhouse, N. Y., indef.  
"Man Who Came Back"—Wilbur, Boston, 11-23.  
"Maytime"—Shubert, N. Y., 11-16.  
Mack, Andrew—Anniston, Ga., 14; Mobile, Ala., 15-16.  
"Madonna of the Future"—Broadhurst, N. Y., indef.  
"Marriage Question, The" (a)—Detroit, Mich., 10-16.  
"Marriage Question, The" (b)—Phila., Pa., 10-16.  
"Music Master"—Powers, Chicago, indef.  
"Nothing But the Truth"—Plymouth, Boston, 11-23.  
"Naughty Wife, The"—Park Sq., Boston, 11-23.  
"Oh, Lady, Lady"—Princess, N. Y., indef.  
"Oh, Boy"—Casino, N. Y., indef.  
"Odds and Ends"—Norworth, N. Y., indef.  
"Oh, Doctor"—Westfield, N. Y., 14; Durban, 15; Batavia, 16.  
"Old Lady 31"—M. O. House, N. Y., 11-23.  
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.  
"Polly With a Past"—Belasco, N. Y., indef.  
"Pretty Papa" (Woodhall Amusement Co.)—Smith Falls, Can., 14; Ottawa, 15-16; Cornwall, 18; Rockville, 19.  
"Passing Show 1917"—Chestnut St. Opera House, Phila., 11-16.  
"Pom-Pom"—Hismarch, N. D., 15; Fargo, 16.  
Robson, May—Topeka, Kan., 14; Wichita, 16.  
"Rambler Rose" (Chas. Frohman, mgr.)—Cincinnati, O., 11-16.  
Skinner, Otis (Chas. Frohman, mgr.)—Omaha, Neb., 14-16.  
"Sunny South" Company (J. C. Rockwell)—Third City, Pa., 14; Hamburg, 15; Free-land, 16; Browick, 18.  
"Step Lively"—Orillia, Can., 14; North Bay, 15; Sudbury, 16; Pembroke, 18; Renfrew, 19.  
"Success"—Harris, N. Y., indef.  
"Successful Calamity, A"—Standard, N. Y., 11-16.  
"Seventeen"—Booth, N. Y., indef.  
"Sinbad"—Winter Garden, N. Y., indef.  
"Seven Days Leave"—Park, N. Y., indef.  
"Thirteenth Chair"—Hollis, Boston, 11-16.  
"Tailor Made Man" Cohan & Harris, N. Y., indef.  
"Tiger Rose"—Lyceum, N. Y., indef.  
Thurston the Magician—Louisville, Ky., 11-16.  
"Too-Too"—Forrest, Phila., indef.  
"Uncle Tom's Cabin" (Wm. Kibbie)—Columbus, O., 11-16; Akron, 18; Canton, 19.  
"Upstairs and Down"—Garrick, Phila., indef.  
"Very Idea, The"—Garrick, Chicago, indef.  
"Wanderer, The"—Auditorium, Chicago, indef.  
Washington Sq. Players—Comedy, N. Y., indef.  
"Why Marry?"—Astor, N. Y., indef.  
Wilson, Al. H.—Hamilton, Ont., 14-16; St. Catharines, 18; Guelph, 19.  
"Yes or No"—Longacre, N. Y., indef.  
Ziegfeld Follies—Illinois, Chicago, indef.  
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

### STOCK

Auditorium Players—Malden, Mass., indef.  
Alcazar Players—San Francisco, indef.  
Andell Stock Co.—Orpheum, York, Pa., indef.  
Alba Players—New Empire, Montreal, Can.

# ROUTE LIST

Baker Stock Co.—Portland, Ore., indef.  
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.  
Bishop Players—Oakland, Cal., indef.  
Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.  
Burke, Melville, Stock Co.—Academy, Northampton, Mass.  
Byers Stock Co.—Pratt, Kan., 11-16.  
Cazaneuve, Paul, Stock Co.—New Empire, Montreal, Can.  
Cooper Baird Co.—Zanesville, O., indef.  
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.  
Comican Players—Bayonne, N. J., indef.  
Cutter Stock Co.—Oil City, Pa., 11-16.  
Coal Stock Co.—Music Hall, Akron, O.  
Corson Stock Co.—Chester Playhouse, Chester, Pa.  
Chicago Stock Co., Williamsport, Pa., 11-16.  
Crescent Players—Crescent, Bklyn, N. Y., indef.  
Dominion Players—Winnipeg, Manitoba, Can., indef.  
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.  
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.  
Dubinsky Bros.—St. Joseph, Mo., indef.  
Day, Elizabeth, Players—Sharon, Pa., indef.  
Emerson Players—Lawrence, Mass., indef.  
Elbert & Getchell Stock—Des Moines, Ia., indef.  
Felder, Frank, Stock—Mozart, Elmira, N. Y., indef.  
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.  
Grand Theatre Stock Co.—Tulsa, Okla., indef.  
Glaser, Vaughn, Stock—Detroit, Mich., indef.  
Guy Stock Co.—Jefferson, Auburn, N. Y.  
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.  
Jack Ball Stock Co.—Steubenville, O., indef.  
Jewett, Henry, Players—Copley, Boston, indef.  
Katzes, Harry, Stock—Salem, Mass., indef.  
Krueger, M. F.—Wilkes-Barre, Pa., indef.  
Keith Stock—Providence, R. I.  
Keith Stock—Hudson, Union Hill, N. J.  
Kramer, Braisted, Players—Batavia, N. Y., 4-9.  
Klark, Gladys Co.—Rochester, N. Y., 11-16.  
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.  
Liberty Players—Strand, San Diego, Cal.  
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.  
Levy, Robt.—Lafayette, N. Y., indef.  
Levy, Robt.—Washington, D. C., indef.  
Liventhal, J., Stock Co.—Strand, Hoboken, N. J.  
La Grande Sisters Stock Co. (Mock-Sad-All)—Tracy, Minn., 13; Marshall, 14-16.  
Liberty Stock Co.—Ridgfield Park, N. J., indef.  
Moses & Johnson Stock—Paterson, N. J., indef.  
Morosco Stock—Los Angeles, indef.  
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.  
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.  
Nizemeyer, C. A.—Minneapolis, Minn., indef.  
O'Hara-Warren-Hathaway—Brooklyn, indef.  
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.  
Oliver, Otis, Players—El Paso, Tex., indef.  
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.  
Oliver, Otis, Players—Springfield, Ill., indef.  
Poll Stock—Bridgeport, Conn.  
Poll Stock—Hartford, Conn., indef.  
Poll Stock—New Haven, Conn., indef.  
Phelan, E. V.—Auditorium, Lynn, Mass., indef.  
Pollock, Edith, Stock Co.—Diamond, New Orleans, indef.  
Pitt, Chas. D., Stock Co.—Reading, Pa.  
Peck, Geo.—Opera House, Rockford, Ill.  
Pickert Sisters Stock Co.—Durham, N. C., 11-16.  
Shubert Stock—Shubert, St. Paul, Minn., indef.  
Somerville Theatre Players—Somerville, Mass., indef.  
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.  
Sites-Emeron Co.—Lowell, Mass., indef.  
Sites-Emeron Co.—Haverhill, Mass., indef.  
Sned-E-Kerr Co.—Salem, Ore., indef.  
Sutphen, C. J., Stock Co.—Boyd's Omaha, Neb.  
Sherman-Kelly Stock—Fulmer, Minn., 11-16.  
Shannon-Harry, Stock Co.—Dante, Va., 11-16.  
United Southern Stock Co.—Raleigh, N. C., 11-16.  
Williams, Ed., Stock—Orpheum, Elkhart, Ind.  
Wilkes Players—Wilkes, Salt Lake City, indef.  
Wilkes Players—Seattle, Wash., indef.  
Wilson, Tom—Morgan, Grand Sharon, Pa.  
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.  
Wallace, Chester, Stock Co.—Lyric, Butler, Pa.  
Woodward Stock Co.—Denham, Denver, Col.  
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.  
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.  
Walsh Stock Co.—Majestic, Providence, R. I.  
Wigwam Stock Co.—Wigwam, San Francisco, indef.

### BURLESQUE

#### Columbia Wheel

Al Reeves—Casino, Brooklyn, 11-16; Empire, Newark, 18-23.  
Ben Welch—Empire, Brooklyn, 11-16; Park, Bridgeport, 21-23.  
Best Show in Town—Grand, Hartford, Ct., 11-16; Jacques, Hartford, Ct., 18-23.  
Bowers—Gayety, Omaha, Neb., 9-15; Gayety, Kansas City, Mo., 18-23.  
Burlesque Revue—Gayety, Kansas City, 11-16; Gayety, St. Louis, 18-23.

Burlesque Wonder Show—Gayety, St. Louis, Mo., 11-16; Columbia, Chicago, 18-23.  
Bon Tons—Columbia, Chicago, 11-16; Berchell, Des Moines, Iowa, 17-21.  
Behman Show—Majestic, Jersey City, 11-16; Peoples, Philadelphia, 18-23.  
Broadway Follies—Casino, Boston, 11-16; Columbia, New York, 18-23.  
Bostonians—Cohan's, Newburg, N. Y., 14-16; Miner's Bronx, New York, 18-23.  
Follies of the Day—Gayety, Pittsburgh, 11-16; Star, Cleveland, O., 18-23.  
Golden Crooks—Gayety, Boston, 11-16; Grand, Hartford, Ct., 18-23.  
Hello America—Empire, Newark, N. J., 11-16; Casino, Philadelphia, 18-23.  
Harry Hastings—Empire, Toledo, O., 11-16; Lyric, Dayton, O., 18-23.  
Hip, Hip, Hoora—Hurtig & Seamon's, 11-16; open 18-23; Orpheum, Paterson, 25-March 2.  
Howe, Sam—Palace, Baltimore, 11-16; Gayety, Washington, 18-23.  
Irwin's Big Show—Olympic, Cincinnati, 11-16; Star and Garter, Chicago, 18-23.  
Liberty Girls—Star, Cleveland, 11-16; Empire, Toledo, O., 18-23.  
Majestic—Lumberg, Utica, 14-16; Gayety, Montreal, Can., 18-23.  
Merry Rounders—Gayety, Buffalo, 11-16; Corinthian, Rochester, 18-23.  
Million \$ Dolls—Empire, Albany, N. Y., 11-16; Gayety, Boston, 18-23.  
Mollie Williams—Lyric, Dayton, 11-16; Olympic, Cincinnati, 18-23.  
Marion's Dave—Corinthian, Rochester, 11-16; Bastable, Syracuse, N. Y., 18-20; Lumberg, Utica, 21-23.  
Maid of America—Gayety, Detroit, 11-16; Gayety, Toronto, Ont., 18-23.  
Oh, Girl—Open 11-16; Orpheum, Paterson, 18-23; Majestic, Jersey City, 18-23.  
Puss Puss—Miner's, Bronx, New York, 11-16; Empire, Brooklyn, 18-23.  
Roseland Girls—Gayety, Montreal, Can., 11-16; Empire, Albany, N. Y., 18-23.  
Rose Sydell's—Colonial, Providence, 11-16; Casino, Boston, 18-23.  
Step Lively—Orpheum, Paterson, 11-16; Majestic, Jersey City, N. J., 18-23.  
Star & Garter—Gayety, Washington, 11-16; Gayety, Pittsburgh, Pa., 18-23.  
Sporting Widows—Berchel, Des Moines, Iowa, 10-14; Gayety, Omaha, Neb., 16-22.  
Social Maids—Gayety, Toronto, Ont., 11-16; Gayety, Buffalo, N. Y., 18-23.  
Sight Seers—Casino, Philadelphia, 11-16; Hurst & Seamon—New York, 18-23.  
Sam Sidman—Columbia, New York, 11-16; Casino, Brooklyn, 18-23.  
Spiegel's Review—Star and Garter, Chicago, 11-16; Gayety, Detroit, Mich., 18-23.  
Some Show—Peoples, Philadelphia, 11-16; Palace, Baltimore, 18-23.  
Twentieth Century Maids—Park, Bridgeport, Ct., 14-16; Colonial, Providence, 18-23.  
Watson's Beef Trust—Jacques, Waterbury, Ct., 11-16; Poli's, Meriden, Ct., 18-20; Cohan's Newburg, N. Y., 21-23.

### American Wheel

American—Lyceum, Columbus, 11-16; Newark, O., 18; Kenton, O., 20; Akron, 21-23.  
Army and Navy Girls—Cadillac, Detroit, 11-16; Gayety, Chicago, 18-23.  
Aviators—Gayety, Baltimore, 11-16; Trocadero, Philadelphia, 18-23.  
Auto Girls—Niagara Falls, 14-16; Garden, Buffalo, N. Y., 18-23.  
Broadway Belles—Star, St. Paul, 11-16; Duluth, 17; open 18-23; Century, Kansas City, 25-March 2.  
Biff, Bing, Bang—Gayety, Brooklyn, 11-16; Poughkeepsie, 18; Hudson Schenectady, 21-23.  
Cabaret Girls—Gayety, Milwaukee, 11-16; Gayety, Minneapolis, 18-23.  
Charming Widows—Star, Toronto, Ont., 11-16; Savoy, Hamilton, Ont., 18-23.  
Darlings of Paris—Penn. Circuit, 11-16; Grand, Trenton, N. J., 21-23.  
Follies of Pleasure—Gayety, Chicago, 11-16; Gayety, Milwaukee, 18-23.  
Forty Thieves—Howard, Boston, 11-16; Lawrence, Mass., 18-20; Worcester, 21-23.  
French Follies—Gayety, Minneapolis, 11-16; Star, St. Paul, 18-23.  
Gay Morning Glories—Akron, 14-16; Empire, Cleveland, O., 18-23.  
Grown Up Babies—Wilkes-Barre, 14-16; Empire, Hoboken, N. J., 18-23.  
Girls from Follies—Empire, Cleveland, O., 11-16; Erie, Pa., 18; Ashtabula, O., 20; Youngstown, 21-23.  
Girls from Joyland—Open, 11-16; Lyceum, Columbia, 18-23.  
Girls from Happyland—Springfield, 14-16; Howard, Boston, 18-23.  
Hello Girls—Savoy, Hamilton, Ont., 11-16; Cadillac, Detroit, 18-23.  
Innocent Maids—Standard, St. Louis, 11-16; Englewood, Chicago, 18-23.  
Jolly Girls—Olympic, New York, 11-16; Gayety, Philadelphia, 18-23.  
Lid Litters—Trocadero, Philadelphia, 11-16; Wilkes-Barre, Pa., 21-23.  
Lady Buccaneers—Schenectady, 14-16; Holyoke, 18; Springfield, 21-23.  
Mischief Makers—Century, Kansas City, 11-16; Standard, St. Louis, 18-23.  
Military Maids—Star, Brooklyn, 11-16; Gayety, Brooklyn, 18-23.  
Monte Carlo Girls—Open 11-16; Century, Kansas City, 18-23.  
Mile-a-Minute Girls—Gayety, Philadelphia, 11-16; Majestic, Scranton, Pa., 18-23.  
Orientals—Youngstown, O., 14-16; Victoria, Pittsburgh, 18-23.  
Pacemakers—Garden, Buffalo, 11-16; Star, Toronto, Ont., 18-23.  
Pat White's—Empire, Hoboken, N. J., 11-16; Star, Brooklyn, 18-23.  
Parisian Flirts—Worcester, 14-16; Olympic, New York, 18-23.

Review of 1918—Majestic, Scranton, 11-16; Binghamton, N. Y., 18; Oswego, 20; Niagara Falls, 21-23.  
Record Breakers—Empire, Chicago, 11-16; Fort Wayne, Ind., 17; Majestic, Indianapolis, 18-23.  
Social Follies—Englewood, Chicago, 11-16; Empire, Chicago, 18-23.  
Some Babies—Majestic, Indianapolis, 11-16; Terre Haute, 17; open 18-23; Lyceum, Columbia, 25-March 2.  
Speedway Girls—Grand, Trenton, N. J., 13-16; Gayety, Baltimore, 18-23.  
Tempters—Victoria, Pittsburg, 11-16; Penn Circuit, 18-23.

### Penn Circuit

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Friday—York, Pa.  
Saturday—Reading, Pa.

### MISCELLANEOUS

Mysterious Smith—Wetumka, Okla., 14-16; Chelsea, 18, 19, 20.

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SOLDIER BOY

MY MIND'S MADE UP TO MARRY CAROLINA

JUST A LITTLE COTTAGE  
(I'LL CALL IT HOME SWEET HOME)

SWEET EMALINA, MY GAL

GIVE ME THE MOONLIGHT, GIVE ME THE GIRL  
(AND LEAVE THE REST TO ME)

I MAY BE GONE FOR A  
LONG LONG TIME

YOU NEVER CAN BE TOO SURE  
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### VAUDEVILLE BILLS

(Continued from page 21)

#### VANCOUVER, CAN.

Orpheum—"Vanity Fair"—McDonald & Rowland  
—Harry Holman & Co.—Baill & Allen—Harry & Etta Connelly—Regal & Bender—Cycling Brunettes.

#### WINNIPEG, CAN.

Orpheum—Blossom Seeley & Co.—Imperial Troupe—Varlen & Perry—"In the Dark"—Reed & Wright Girls—Lucille & Cockie—Captain Anson & Daughters.

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American (First Half)—Chappelle & Stennette—Hill's Circus—Bernard & Lloyd—Billie Smith—Five Musical McLarens—Cameron DeWitt & Co.—O'Connor & Dixon. (Last Half)—Ed & Irene Lowry—Huling's Seals—Harmon & O'Connor—Cervo—Eleanor Haber & Co.—Glen & Jenkins.  
Boulevard (First Half)—Florence Duo—Glen & Jenkins—Sampsel & Leonard—Frank Mullane—Scanlon & Cress. (Last Half)—Dawne June & Co.—Mack & Arnold—Cameron DeWitt & Co.—Willie Smith—"Holiday in Dixieland."  
Avenue B (First Half)—Musical Christies—Donovan & Murray—Wm. K. Saxton & Co.—Bobbe & Nelson—Gorgallis Trio. (Last Half)—Monroe & Grant—Ward & Cullen—Helen Pingree & Co.—George Armstrong.

Lincoln Square (First Half)—Dawn June & Co.—De Rex & Wood—Alf Ripon—Shannon & Annis—Irving & Ward—Six Musical Spillers. (Last Half)—Rowley & Tointon—Morton Bros.—Holmes & La Vere—Eddie Herron & Co.—Sherman, Van & Hyman—Kalma & Co.  
Delaney Street (First Half)—Musical Macks—Minnie Harrison—Huling's Seals—Mack & Arnold—"Easy Money"—Willie Solar—Jas. & Jessie Burns. (Last Half)—Jeanne—DeLasson Troupe—Chabot & Dixon—Maude Durand & Co.—Billy Elliott.

Greeley Square (First Half)—Louis Granat—Ed & Irene Lowry—Holmes & La Vere—Maud Durand & Co.—University Four—Nettie Carrel Troupe. (Last Half)—Harry Tsuda—Alf Ripon—DeRex & Wood—Sampsel & Leonard—Fields & Halliday.

National (First Half)—Ryan & Ryan—Mae Marvin—Hopkins Actell & Co.—Jones & Sylvester—Frear, Baggett & Frear. (Last Half)—Sprague & McNeese—Chappelle & Stennette—"Old Soldier Fiddlers"—Willie Solar—Scanlon & Cress.  
Orpheum (First Half)—Harry Tsuda—Walton & Gilmore—"Old Soldier Fiddlers"—Durkin Girls—Fields & Halliday—Kalma & Co. (Last Half)—Florence Duo—Kaufman & Lillian—Six Musical Spillers—Weston & Flint—"Easy Money"—Foley & O'Neill—Frank Wilson.

Victoria (First Half)—Kaufman & Lillian—Harmon & O'Connor—Eddie Herron & Co.—Foley & O'Neill—DeLasson Troupe. (Last Half)—Violet Denerell—Irving & Ward—"In the Dark"—Allman & Sulvia—Hill's Circus.

#### BROOKLYN.

Bijou (First Half)—Alvin Bros.—Hinkel & Mae—Grace Edmonds—"In the Dark"—Murry Livingston—"Holiday in Dixieland." (Last Half)—Gorgallis Trio—Bernard & Lloyd—Chas. W. Dingle & Co.—Durkin Girls—Gladys Taylor & Co.  
DeKalb (First Half)—Tokal Japs—Violet Denerell—Weston & Flint—Chas. W. Dingle & Co.—Sherman, Van & Hyman—Gladys Taylor & Co. (Last Half)—Ryan & Ryan—Rose Berry—Tracey & McBride—"Falling Star"—O'Connor & Dixon—Broslus & Brown.

Warwick (First Half)—Roseley & Trinton—Helen Pingree & Co.—Laurie Ordway—Three Arleys. (Last Half)—Wm. K. Saxton & Co.—Gorman Bros.—Knapp & Cornelia.

Fulton (First Half)—Sprague & McNeese—Joanette—Walter Percival & Co.—Green & Pugh—Four Renee Girls. (Last Half)—Musical Macks—Walton & Gilmore—Hopkins Actell & Co.—Frank Mullane—Frear, Baggett & Frear.  
Palace (First Half)—Florence Rayfield—Gorman Bros.—Knapp & Cornelia. (Last Half)—Three Arleys—Bernard & Morgan—Carlo & Noll—Laurie Ordway.

#### BOSTON, MASS.

Orpheum (First Half)—McGee & Anita—Weiser & Reiser—"Women"—Nat Carr—Welch, Mealy & Montrose. (Last Half)—Duncan & Holt—Octavia Handworth & Co.—McCormack & Irving—Bell & Caron.

St. James (First Half)—Mahoney & Ashburn—Howard & Taylor—"Money or Your Life"—Harry Breen—White's Circus. (Last Half)—Peggy Bremen & Bro.—Jack Roddy—Regal & Mack—Bell Boy Trio—"Girls from Holland."

#### BALTIMORE, MD.

Hippodrome—Dancing Kennedys—Hobson & Beatty—Will & Mary Rogers—Dorothy Burton & Co.—Eddy & Dennie—Lutes Bros.

#### FALL RIVER, MASS.

Bijou (First Half)—Duncan & Holt—Octavia Handworth & Co.—McCormack & Irving—Baill & Caron. (Last Half)—McGee & Anita—Weiser & Reiser—"Women"—Nat Carr—Welch, Mealy & Montrose.

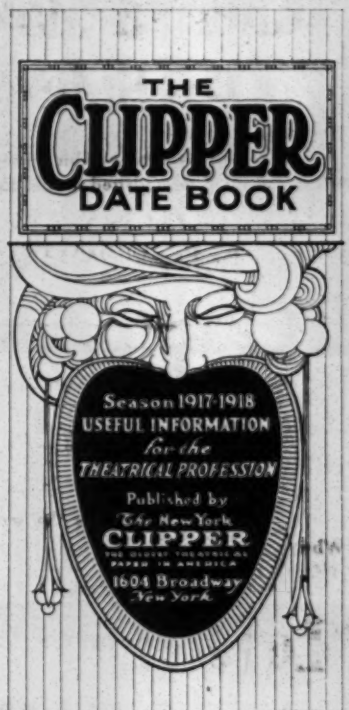
#### HAMILTON, CAN.

Loew's—Two Walters—Howard & Sadler—Al Wohlman & Co.—Edward Farrell & Co.—Eddie Foyer—"Grey & Old Rose."

(Continued on page 29.)

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Just Out of Vaudeville

Now Soubrette with Hip Hip Hooray Girls



## BURLESQUE NEWS

(Continued from page 15)

NEW "BIFF, BING, BANG"  
WILL WORK INTO A  
GOOD SHOW SOON

The new "Biff, Bing, Bang" Show went over last week at the Star with almost an entirely new cast. By Friday night, the show was running along very smoothly under the careful guidance of those two careful producers Jas. E. Cooper and Billy K. Wells.

The book is called "Over Here" and was written by Wells. It has many interesting and amusing situations. The numbers are nicely arranged and well worked out by a capable chorus of pretty girls, who sing and dance effectively. The costumes, which are all new, are bright and have been carefully selected, good taste being used in their design and color scheme.

The comedy rests on the shoulders of Edgar Bixley and Ben Howard. Bixley does a tramp, and at times, is also good for laughs. He is working a bit slow yet. Howard is doing a Hebrew, and works fast and hard. His dialect is good and he is very funny in his scenes.

Francis Reynolds is doing the "straight." Although suffering with a cold, he did much in working up the comedy. He "feeds" nicely and dresses well.

Grace Harvard, a shapely prima donna, was in good voice Friday night and had no trouble in rendering her numbers for encores. Her voice is good, her costumes attractive and she looks well in tights. She also works nicely with the comedians.

Sedel Bennett is an ingenue comedienne and, while greatly handicapped owing to illness, one could see that if she was right, she would have no trouble with her numbers.

Helen Andrews jumped into the show Friday night and gave a good account of herself as a soubrette. Miss Andrews, a shapely little blonde, with plenty of speed, gets much out of her numbers. She also reads her lines well.

This little girl looks like a winner and fits in fine with the cast.

Gus Stevenson, Billy Lester and Billy Fuller have small parts which they take care of.

The recruiting bit, right after the opening, worked out well with Bixley, Howard, Reynolds, Fuller, and the Misses Fuller and Bennett.

The "love" bit went over with Reynolds, Bixley and Miss Bennett.

Bixley and Lester were good for several encores in an "Operatic" bit. The get up of the two is funny.

The "pocket book" bit caused much amusement and was well done by Bixley, Howard, Stevenson and the Misses Harvard, Bennett and Andrews.

The "imagination" bit was good for laughs with Howard, Bixley and Miss Bennett. Howard was very funny in this scene.

The "locket" bit is another good one. This was well put over by Howard, Bixley and Miss Harvard.

Bixley's musical number, with eight girls, was very good and took several encores.

The "camouflage meal" scene is good and was well done by Bixley, Howard, Reynolds and the Misses Harvard and Bennett.

The "Biff, Bing, Bang Trio" (Fuller, Stevenson and Lester), offered a fine singing act. The boys have good voices and put their numbers over nicely.

Miss Bennett and the chorus put over a "tough" number, in which there was plenty of action and lots of laughs. Howard helped to work this number up, as he did several others.

Howard's specialty pleased and went over very nicely.

The "drink" bit was nicely put over by Bixley, Howard and Miss Bennett, as was the "spirit" scene, in which Howard, Reynolds, Bixley and the Misses Bennett and Andrews worked.

For a new show, which had only been on for a few days, "Biff, Bing, Bang" went over well. The principals work well together, but in another week they will do much better and there is no doubt but what the show will hold its end. **END.**

SAM SIDMAN HAS  
A DRAGGY SHOW  
WITH—ONE PUNCH

Sam Sidman has one punch in his show this season, as seen at the Columbia Monday afternoon, and that is John Quigg, who offers a corking good specialty on the accordion. He also cleaned up with the trombone. Quigg does a black-face and does it well.

Sidman is again seen in his same character of "Dutch." His comedy, Monday, was not up to what we have seen him do in the past. Jack Howard is doing "straight," and does it well, but could be given more work. Howard has a corking good voice, and should be given an opportunity to show it.

Albert Frank does a Hebrew somewhat different than is usually seen in burlesque. He deserves credit for that. His work is good.

Another Hebrew comedian works opposite Sidman most of the time, and does well, although his name is not on the program.

Elmer Brown, another "straight," handles his lines satisfactorily and has a good voice.

George Thurston is supposed to be a manager of a circus. By the way, the title of the book is "Circus in Town," but the only time we heard about the circus was when Thurston was on. He handles himself well.

The lady principals are not very strong and do not compare favorably with most of the others seen so far at this house. Gene and Addie Carlson are used in most of the numbers and do well, getting over for encores. Jean Irwin is the ingenue, but is only in a few scenes.

Frankie Nible spoils her performance by displaying too much affectation while she is on. The more naturally one works, the more they are appreciated. We have seen some real clever women this season who are not a bit affected.

Sidman also has a good looking lot of girls in his chorus, who work hard. But, in the front line, several are individual workers, which spoils the ensemble. The costumes are pretty and in colors that make them attractive.

The show starts with too much dialogue, which slows it up for, hard as Howard and Onigg worked, they could not get them. The "Handsome Devil" bit is worked overtime, at least four people pulling it throughout the show.

The first act is in three scenes. The third uses the same set. While very attractive, a change of scenery would look much better.

The Carlson Sisters offer a good wooden shoe dance, which went over big. They dance nicely and deserve the applause they received.

The Sam Sidman show does not stand up with the shows we have been looking at week in and week out at the Columbia. After looking it over carefully, one hardly knows what it is all about, and it drags considerably throughout. **END.**



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PRIMA DONNA  
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	Golet, Archie	Kuebler, Chas.	Nusberg, Henry E.		

## LADIES

Armstrong, Blanche	Corringham, Anna	Clayton, Lucille	Gilmore, Bobbie	Rice, Madeline	Straus, Bessie
Belien, Lily	Chester, Ida	Carr, Billie	Holmes, Lisabet	Russell, Nella	Van Orden, Ethel
Barri, Pauline	Colum, Edwina	Danks, G. Miss	Hills, Anna	Rollins, Mrs. M.	Webb, Dolly
Bel, Mrs. Rich-	Cornell, Esther	Edmond, Dixie	Kirksmith, Vera	Ramsay, Tiny	Wilson, Ruth
ard	Carrington, An-	Fitzis, Anna	Martel, Fay	Randall, Miss	
Bostwick	ette	Parrott, Shirley	Madison, Edith	Sutherland, Bles-	
Georgian	Cummingham,	Grey, Marie	Osborne, Mae	Starr, Dolores	
Billings, Brownie	Anna	Gibbons, Lottie	Pickett Sisters	Santel, Winnie	
		Gautzel, Winnie	Rivers, Mabelle		

## VAUDEVILLE BILLS

(Continued from page 25)

**HOBOKEN, N. J.**  
Loew's (First Half)—Isabelle Sisters—Spiegel & Bonds—"The Falling Star"—Kester & Pringle—Sutter & Dell. (Last Half)—Minnie Harrison—Francis Hoyt & Co.—Robbe & Nelson—Tokal Japs.

**MONTREAL, CAN.**  
Loew's—Lowe & Sperling—Sisters—Violet & Edith—Curry & Graham—Elliott & Mora—Adrian—Pernikoff & Rose.

**NEW ROCHELLE, N. Y.**  
Loew's (First Half)—Ward & Cullen—Fisher, Luckey & Gordon. (Last Half)—Helene Trio—Jones & Sylvester—Chas. MacDonald & Co.

**NEWARK, N. J.**  
Majestic (First Half)—Morton Bros.—Chabot & Dixon—Eleanor Haber & Co.—Jarrow—Brobus & Brown. (Last Half)—Louis Granat—Hinkel & Mae—Grace Edmonds—Walter Percival & Co.—University Four—Nettle Carroll Troupe.

**PROVIDENCE, R. I.**  
Emery (First Half)—Peggy Bremen & Bro.—Jack Reddy—Regal & Mack—Bell Boy Trio—"Girls from Holland." (Last Half)—Mahoney & Auburn—Howard & Taylor—"Money or Your Life"—Harry Breen—White's Circus.

**TORONTO, CAN.**  
Yonge Street—Lane & O'Donnell—Katherine Miley—Glensons & O'Houlihan—Julian Hall—Lella Shaw & Co.—Columbia City Four—Clark's Hawaiians.

## PANTAGES CIRCUIT

**BUTTE, MONT.**  
Pantages (Five Days)—Five Metastis—Bob Albright—Kinkaid Klities—June Mills & Co.—Ti Ling Sing—Zara Carmen Trio.

**CALGARY, CAN.**  
Pantages—Uyeno Japs—Hager & Goodwin—"Fall of Rheims"—Gilroy, Haynes & Montgomery—Mary Dorr—Dancing Tyrells.

**DENVER, COLO.**  
Pantages—Arlova's Dancers—Joe Roberts—Jos. K. Watson—Four Readings—Herbert Brooks—Mumford & Thompson.

**EDMONTON, CAN.**  
Pantages—"Cabaret De Luxe"—Frank Morrell—Grew Pates & Co.—Early & Laight—Alexander Bros. & Evelyn.

**GREAT FALLS, MONT.**  
Pantages—Yucatan—Chung Hwa Four—Martha Russell & Co.—Mack & Velmar—Strength Bros.

**KANSAS CITY, MO.**  
Pantages—Nan Gray—"Hong Kong Mystery"—Frank Bush—"Revue De Vogue"—McDermott & Wallace—Martyn & Florence.

**LOS ANGELES, CAL.**  
Pantages—Abola Trio—Wilson Lions—Burke, Toohy & Co.—Lewis & Lake—Grindell & Esther—Erna Antonio Trio.

**MINNEAPOLIS, MINN.**  
Pantages—Belclair Bros.—Mary Norman—Jos. Byron Totten & Co.—Elizabeth Cutty—Madison & Winchester—Gangler's Dogs.

**OAKLAND, CAL.**  
Pantages—"Bride Shop"—Senator Francis Mur-

phy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

**OGDEN, UTAH.**  
Pantages (Three Days)—Naynon's Birds—Bill Pruitt—"Cycle of Mirth"—Byal & Early—Gash Sisters.

**PORTLAND, ORE.**  
Pantages—"Bachelor Dinner"—Wilkins & Wilkins—Prescotts—Minetti & Sidel—The Kuehns.

**SEATTLE, WASH.**  
Pantages—Harvey Trio—Lee Hop Co.—Fat Thompson & Co.—Roscoe's Minstrels—Hope Vernon—Goldie & Ayers.

**SPOKANE, WASH.**  
Pantages—"Topsy Turvy Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

**SAN FRANCISCO, CAL.**  
Pantages—Rosaland—Jarvis & Harrison—The Langdons—Rony & George Florenz—Dixie Harris & Variety Four.

**SALT LAKE CITY, UTAH.**  
Pantages—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie LaVarre.

**SAN DIEGO, CAL.**  
Pantages—Barton & Hill—Primrose Minstrels—Mariette's Marionettes—Alice Hamilton—"Well, Well, Well"—Jan Rubin.

**TACOMA, WASH.**  
Pantages—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

**VANCOUVER, CAN.**  
Pantages—"Girl at Cigar Stand"—Francis & Nord—Homer Dubard—Winston's Seals—Canfield & Cohen.

**VICTORIA, CAN.**  
Pantages—Mile. Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio.

**WINNIPEG, CAN.**  
Pantages—Degenon & Clifton—Fisher & Gilmore—"The Nation's Peril"—Lew Wilson—"Wedding Shells."

**POLI CIRCUIT**  
**BRIDGEPORT, CONN.**  
Piazza (First Half)—Watson's Comedy Duo—Jermom & Mack—"Sally's Visit." (Last Half)—Violet & Edith Walsh—Gates & Finley—Emerest Comedy Circus.

Poli (First Half)—Martin & Boggs—Fred Weber & Co.—Geo. Felix & Dawson Girls—Newhoff & Phelps—Emmett Welch's Minstrels. (Last Half)—Kampbell & Bell—Walters & Cliff Sisters—Alf Abbott—Fred J. Ardath & Co.

**HARTFORD, CONN.**  
Palace (First Half)—Kampbell & Bell—Jim Dougherty—Jack George & Co.—Flanagan & Edwards. (Last Half)—DeWinters & Rose—Bob Hall.

Poli (First Half)—Gates & Finley—Roy La Pearl—"Mimic World." (Last Half)—Martin & Boggs—Werner & Aster—Australian Woodchoppers.

**NEW HAVEN, CONN.**  
Bijou (First Half)—Cook & Rothert—Walters & Cliff Sisters—Murphy, Van & Kenyon—Australian (Continued on page 30.)

**UNITED STATES DISTRICT COURT.** Southern District of New York.—In the matter of THE CENTURY AMUSEMENT CORPORATION, Bankrupt.

Pursuant to an order of this Court, the Undersigned Receivers in Bankruptcy of the Century Amusement Corporation will sell at public auction, by Charles Shongood, Auctioneer, the

### Assets, Property and Effects

of said bankrupt, consisting of

Theatrical Properties, Costumes, Scenery, Furniture, Tally-Ho Coach, Contract for Steinway Duo Art Pianola and Electrical Effects

formerly used in the production of the plays known as "Miss 1917" and "The Century Girl," on the 20th day of February, 1918, at 10:30 o'clock, at the Columbia Storage Warehouse, 149 Columbus Avenue, N. Y. City, and at 10:30 o'clock on the 21st day of February at the France's Storage Warehouse, 506 W. 38th St., N. Y. City, and on February 21, at 2 P. M., at the Century Theatre, Central Park West and 62nd St. The property may be inspected at the Columbia Storage Warehouse on the 19th day of February, 1918, and on the 20th day of February, 1918, at the France's Storage Warehouse and the Century Theatre, between the hours of 10 A. M. and 3 P. M.

Further information may be obtained from the undersigned or from said auctioneer.

Dated, New York, January 31st, 1918.

ANDREW T. SULLIVAN,  
215 Montague Street,  
Brooklyn, N. Y.

FRED. G. LATHAM,  
Century Theatre,  
62d and Central Park West,  
Manhattan, New York City.

Receivers.

BERNARD GORDON, Attorney for Receivers,  
20 Vesey St., Manhattan, New York City.

When will the coal shortage stop? Ask  
**RAYMO**  
**WANTED AT ONCE**  
An Eccentric Comedy Acrobat  
for Sketch now booked on the Big time. Full particulars, photo, etc., to RICHARD PITROT,  
47 West 28th St., New York.

COLORED MAID, willing to travel; experienced. References "MARION," 43 E. 133d St., New York, Apt. 10.

**NEW YORK THEATRES**  
**REPUBLIC** West 42nd St., Eves. at 8.30.  
Mat. Mon., Wed., Sat. at 2.30.

A. H. WOODS PRESENTS  
**Parlor, Bedroom and Bath**  
By C. W. Bell and Mark Swan with  
FLORENCE MOORE & JOHN CUMBERLAND

**GAITY** Broadway & 46th St., Eves. at 8.20.  
Mat. Mon. Wed. Sat. 2.20  
CHARLES DILLINGHAM PRESENTS  
William Thomas A.  
**COURTNEY and WISE**  
in GENERAL POST.  
A new comedy by J. E. Harold Terry.

**NEW AMSTERDAM** West 42d St. Eves. 8.15. Mata.  
Mon., Wed., Sat., 2.15.  
COHAN & HARRIS PRESENT

**THE COHAN REVUE 1918**  
A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

**MOROSCO** 45th St. West of E'way.  
Eves. at 8.20. Matinees  
Mon., Wed. & Sat. 2.20.  
OLIVER MOROSCO'S LAUGHING SENSATION  
**LOMBARDI, LTD.** WITH LEO CARRILLO  
Biggest comedy hit in years. Seats 10 weeks in advance.

**"CHEER UP"**  
"GREATEST SUCCESS EVER KNOWN"  
Staged by R. H. BURNESIDE  
AT THE  
**HIPPODROME**  
Seats 6 Weeks Ahead

**CRITERION** E'way & 44th St. Eves. at 8.15.  
Mata. Mon., Wed. & Sat. 2.15.

**LAURETTE TAYLOR**  
In a New Comedy  
**"HAPPINESS"**  
By J. HARTLEY MANNERS.

**EMPIRE** E'way & 40th St. Eves. 8.  
Mata. Mon., Wed. & Sat. 2.  
CHARLES FROHMAN PRESENTS

**ETHEL BARRYMORE**  
In the new comedy by R. C. CARTON  
**"THE OFF CHANCE"**

**LIBERTY** Theatre, W. 42nd St., Eves. at 8.20.  
Mat. Mon., Wed., Sat., 2.30.

COHAN & HARRIS PRESENT  
**GOING UP**  
A Musical Comedy  
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

**HUDSON** West 44th St., nr. Broadway.  
Henry B. Harris Estate, Mgrs.  
Eves. 8.20. Mata. Wed. Sat. 2.20

WILLIAM A. BRADY Presents  
**The INDESTRUCTIBLE WIFE**  
A NEW COMEDY  
by FREDERIC and FANNY HATTON

**GEO. M. COHAN** Theatre, 43d St. & E'way. Eves.  
8.20. Mata. Mon., Wed. Sat. 2.20

COHAN & HARRIS PRESENT  
**MR. LEO DITRICHSTEIN**  
In a New Comedy  
**"THE KING"**  
By Caillavet de Flora and Arene.

**BELASCO** West 44th St. Eves. at 8.30.  
Matinees Monday, Thursday and Saturday at 2.30.

DAVID BELASCO presents  
**POLLY WITH A PAST**  
A Comedy by George Middleton and Guy Bolton.

**LYCEUM** Theatre, 45th St. & E'way. Eves. at 8.20.  
Matinees Mon., Wed. & Sat. 2.20.

DAVID BELASCO Presents  
A play of the Great Northwest by Willard Mack  
**TIGER ROSE**

B. F. KEITH'S  
**PALACE**  
CARTER DeHAVEN & FLORA PARKER, BESSIE CLAYTON, WHITE & HAIG, CLARK & HAMILTON, GLADYS HANSON, RYAN & LEE, ELIZABETH BRICE, SAM HEARN, SYLVIA LOYAL AND PIERROT.

**ELTINGE** West 42nd St. Eves. 8.30.  
Matinees Mon., Wed. & Sat. at 2.30.

A. H. WOODS presents  
**BUSINESS BEFORE PLEASURE**  
A new comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

**BROOKLYN HOUSES**

**STAR** JAY, NEAR FULTON ST. MATINEE DAILY.  
Telephone Main 1899.

THIS WEEK  
**MILITARY MAIDS**  
Next week—PAT WHITE'S SHOW.  
EVERY SUNDAY TWO BIG CONCERTS—TWO 10—FEATURE VAUDEVILLE SURPRISES—10

**CASINO** Flatbush Ave. and State St.  
Smoke If You Like  
Mat. Daily. Ladies 10c.  
EVERY DAY LADIES' DAY  
**AL REEVES SHOW**  
Concert Every Sunday Evening

# "IS THERE A LETTER FOR ME?"

By CHAS. K. HARRIS, Columbia Theatre Bldg., New York



At B. F. Keith's Royal Theatre

This Week, Feb. 11

CHARLES IRWIN

in

"Comin' Through the Rye"

Direction—Harry Weber

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THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

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1124—Edward E. Woods.....Electric Novelty	1130—Martin Mann.....Puzzle
1125—Max J. Jones.....Song Poem	1131—Maurice Drew.....Comedy
1126—Harry and Hattie Bolden.....Act	1132—Johnston and Abrams.....Vaudeville Novelty
1127—Mrs. Earle Remington Hines.....Title	1133—R. Y. Hori.....Juggling Act

# J. B. DYLLYN

New Amsterdam Theatre, New York City.  
Cohan and Harris Revue. (Seventh Week)

**WANTED** med. performers that do comedy in acts in addition to changing specialties for week stands. Any musical ability appreciated, long job for bus-tlers. Easy jump from New Eng. states. 1 pay board and transportation after joining. DR. P. L. HERMANN, Indian Harbour, Halifax Co., Nova Scotia.

If you like Naturals, see

## RAYMO

## VAUDEVILLE BILLS

(Continued from page 29)

Woodchoppers. (Last Half)—Paul Levan & Dobbs—Jerman & Mack—Fred Weber & Co.—"Sally's Visit."

Palace (First Half)—Al Abbott—Fred J. Ardath & Co.—Bert Earl Trio—Four Kasting Kays. (Last Half)—Fantasia—Yates & Reed—Emmett Welch's Minstrels.

#### SCRANTON, PA.

Poli (First Half)—Morin Sisters—Hanley & Francis—Donnell & Blair—Roach & McCurdy—Bradna & Derrick. (Last Half)—Dingley & Norton—Little Jerry—College Quintette—Green, McHenry & Dern—Henry & Dern—The Valdares.

#### SPRINGFIELD, MASS.

Palace (First Half)—Stone & Boyle—Klais Sisters & Golden—Fantasia—Lady Sen Mel—Prelle Circus. (Last Half)—Bender & Heer—Frank Ward—Bert Earl Trio—Leo Felix & Dawson Girls—Bowers, Walters & Crooker.

#### WILKES-BARRE, PA.

Poli (First Half)—Dingley & Norton—Little Jerry—College Quintette—Green, McHenry & Dern—The Valdares. (Last Half)—Morin Sisters—Hanley & Francis—Donnell & Blair—Roach & McCurdy—Bradna & Derrick.

#### WATERBURY, CONN.

Poli (First Half)—Werner & Aster—Miller, Packer & Sels—Six Kirsmitz Sisters—Bob Hall—Paul Levan & Dobbs. (Last Half)—Stone & Boyle—Jack George & Co.—Newhoff & Phelps—Four Kasting Kays.

#### WORCESTER, MASS.

Poli (First Half)—DeWinters & Rose—Frank Ward—Yates & Reed—Bowers, Walters & Crooker. (Last Half)—Cook & Rotherb—Klais Sisters & Golden—Flanagan & Edwards—Lady Sen Mel—Prelle Circus.

THE ONLY ORIGINAL  
**BURLINGTON FOUR**  
In "HOKEMVILLE"  
NICHOLSON, SCHILLING, WESTERMAN and DONNELLY  
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

**JIM MURRY & WARD LILLIAN**  
In Their Own Original, New Version of an Enchanted Cottage. In Vaudeville.

## FOR SALE—COLE BRO'S SHOW

At Public Auction on State Fair Grounds, Shreveport, La., Tuesday, February Twenty Sixth; Four Elephants; Five Performing Young Male Lions; All Kinds of Other Menagerie Animals; Seven Draft Horses; Ring Stock; Thirty Shetland Ponies; Number of Drills, Thirty Parade and Baggage Wagons; Harness, Tents, Seats; Two Air Calliopes; Big Dens; Cross Cages; Seven Camels. A First Class Twenty-Car Show. J. AUGUSTUS JONES

## MUSICAL COMEDY PEOPLE WANTED

Owing to success of my "COLLEGE MAIDS," want immediately for "The Futurist Maids" people in all lines; producer with scripts; straight man; prima donna; union piano player; sister team to double chorus; chorus girls. Give age, height, weight, and lowest salary. Want stock location for my "College Maids." All people must join on wire. HARVEY MONDEREAU, Mgr. "The College Maids." Week Feb. 11, Strand Theatre, Salamanca, N. Y. Permanent address, Meadville, Pa.

## Wanted—For Al. G. Field Greater Minstrels MUSICIANS AND SINGERS

Tenor or baritone to double slide trombone in band; Tenor or baritone to double E. flat Tuba in band; Clarinet in band to double viola in orchestra; Clarinet, band and orchestra; Cornet to double first violin; Cornet to double second violin; Experienced Trap Drummer. Staunton, Va., Feb. 14; Richmond, 15-16; Norfolk, 17-18-19.—AL. G. FIELD.

## WANTED IMMEDIATELY FOR ED WILLIAMS STOCK COMPANIES

A real character man, capable of handling character leads; people in all lines, write. Must be clever, experienced and have plenty of modern wardrobe. Companies never close. Work the year round. Address ED WILLIAMS, Oliver Theatre, South Bend, Indiana. Doing capacity business. Success to the successful ones.

## AT LIBERTY REP. OR STOCK FRANKLYN BERESFORD

Leads—Heavies—Char. Wardrobe—Ability. 5 ft. 10 ins.; 165 lbs. Also Small Woman for Bits. Address 632 Troy Ave., Brooklyn, N. Y.

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THE GIRL WITH THE MAGNETIC SMILE Direction—MARK LEVY

## HICKEY & COOPER Billie

Mirth, Melody and Song Playing Loew's Time In Vaudeville

CISSIE LOUISE  
**HAYDEN and CARDOWNIE**  
Singing and Novelty Dancing In Vaudeville



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**JACK  
EDWARDS and NICK  
GEORGE**Two Italians in a Day Off  
Direction Jack Potsdam**Three EDDY Sisters**Singing—Dancing—Costume Changes  
"A STUDY IN DAININESS"

U. B. O. Time

Direction, CHAS. WILSHIN

**BURT EARLE**and TWO BEAUTIFUL GIRLS. Violin, Piano and Banjo. Comedy  
Musical Melange. Address Clipper.**Ball Bros. & Co.**

European Eccentric Pantomimists

Direction—LEW GOLDEN

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**SOMETHING THEY ALL LIKE  
ARTHUR  
STONE & BOYLE  
JACK**

INTRODUCING

World's Famous Blind Pianist and Irish Lyric Tenor

DIRECTION—MAX LANDAW

**JOHN DUNSMURE**

Comedy Songs and Stories

Direction—Arthur Klein

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The Phenomenal Baritone Singer

ALF. WILTON

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**ED. F. REYNARD Presents  
MILE  
BIANCA REYNARD**In a Series of Dramatic  
Dance Poems.MILE. BIANCA Presents  
ED. F.The Ventriloquist Comedian,  
in "BEFORE THE COURT"**N. B.—Managers, why not warm up your house with the  
STEAMFITTERS**

Direction—MARK LEVY

Assisted by Their Pipes

IN VAUDEVILLE

**HELEN YALE OLA  
HUDSON, SMITH & HUDSON**

Three Classy, Clever Girls

Direction—Mr. Stricker

**WATCH THEM  
GEORGE CHARLES  
LANE & SMITH**

Singing, Dancing and Comedy

Direction, MARK LEVY

**DUNCAN MYRTLE  
HALL & GUILDA**

In Series of Novelty Dances. In Vaudeville

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MUSICAL COMEDY PONY

Direction, HARRY SHEA

**JAMES H. BESSIE ROBERT  
3—AITKENS—3**

Novelty

Variety

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In Vaudeville

**MAZIE EVANS**

and her

**BANJO BOYS**

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**TED DAISY  
LANE & WAITE**Comedy Singing, Talking, Dancing in One  
IN VAUDEVILLE**(ONE OF MANY)  
BROWN & CARSTENS**

Sensational Xylophonists and Marimbaphonists

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**KATHERINE SWAYNE**

CALIFORNIA'S NIGHTINGALE

IN VAUDEVILLE

**FRAWLEY and WEST**

PLAYING U. B. O. TIME ADVANCED COMEDY GYMNASTS DIR.—ROSE &amp; CURTIS

**HELEN KEELEY**

The Lady Demonstrator—Presents her own original novelty Bag Punching—Special Drop

**Z A B E L L E**

Violin, Piano and Girl

In Vaudeville





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"Just Songs and Stories"



## HAMTREE MAUDE HARRINGTON & MILLS

Comedy, Singing, Talking, Dancing with Jass Finish

Direction, TOM JONES

IN VAUDEVILLE

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Now in Business for Himself

Direction—NAT SOBEL

## PAUL EDNA KENO and WAGNER

TOYS FROM BABELAND

Direction—Rose and Curtis

## The Blackstone Quartette

J. E. Kelley  
1st Bass

Thos. Smith  
2nd Bass

Earl McKinney  
1st Tenor

J. W. Coleman  
2nd Tenor and Dir.

IN VAUDEVILLE

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BACHELORS OF MUSIC

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## FAIRFAX & STAFFORD

High Class and Comedy Singing, Dancing, Talking and Pianologue. Music from Grand Opera to Ragtime

Direction, LEE P. MUCKENFUSS

IN VAUDEVILLE

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A Few Songs and a Little Nonsense

IN VAUDEVILLE

## MARGUERITE COATE

COMEDY SINGING

Has Returned to Vaudeville

## GRACE ST. CLAIR & CO.

IN "MIXED BLONDES"

IN VAUDEVILLE

## CLARK & FRANCIS

In the Unique  
Comedy Playlet

"Molly's Friend"

Direction  
TOM JONES

## THE HASELTINES

Australian. So Different Comedy. Barrel Jumpers.

## JACK ATKINS

THE CENSUS TAKER

United Time—Mark Monroe, Agent

## MacKinnon Twins and La Coste

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## MYSTIC HANSON TRIO

The Magic Man and Magical Maids

Direction  
ROSE & CURTIS

## CHARLES BRADLEY

The Good Natured Singing Chap—Playing United Time

## PELZER and WHYTE

A Real Singing Act with Comedy

In Vaudeville

## JACK MARIE DAVIS and ELMORE

Comedy, Singing and Talking in One

ASSISTED BY JOE.

Direction—Mark Levy

## SNOOKSIE TAYLOR

Sunbeam of Song—In Vaudeville

## Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

## DANCING DALES

Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

## FLORENCE EILEEN HOBSON and BEATTY

TWO DIFFERENT GIRLS AND A PIANO

IN VAUDEVILLE

## HOWARD & LYMAN

DANCERS THAT ARE DIFFERENT

## JIM and ANN FRANCIS

A Nut Comedy Piano Act in one

Direction Jack Lewis and Arthur Klein

## JESSIE J.—FRANKS & ADDINGTON—RUTH

"The Surprise Girls" in Songs, Comedy, Chatter and Surprise

DIRECTION—JACK FLYNN

## SHEPARD & OTT

FOLLIES OF VAUDEVILLE

Representatives, Jo Page Smith and Gene Hughes.

PLAYING U. B. O.

## 3 MELODY PHIENDS

GUTH, ROSS & GUTH

Dir., HARRY PINCUS

Voices and Instruments

# TANEAN BROS. BOOKED SOLID U. B. O.

Direction, Nat Sobel



# MOTION PICTURES

## CHICAGO FILM MEN ELECT OFFICERS

### ENDORSE FOUR-MINUTE MOVEMENT

At the annual meeting of the Motion Picture Exhibitors' League of Chicago, held last week, Joseph Hopp was unanimously re-elected to the presidency of the organization. Other officers elected were Wm. E. Heaney, vice-president; Wm. Sweeney, secretary; Fred Hartman, treasurer, and Wm. Rohe, sergeant-at-arms.

Among other matters of importance that came up for discussion at the annual meeting was a proposition that the Chicago exhibitors' organization should get behind the Four-Minute Men movement.

The film men quickly endorsed the idea presented to them by president-elect Hopp and it was agreed that a cash donation would be tendered to the Four-Minute Men's Association.

The reading of the annual report disclosed that the Chicago League is in a flourishing condition financially.

Definite plans were laid, it is understood, to combat the censorship menace with which Chicago film men have been forced to battle for several years past.

The following executive committee was chosen for the coming fiscal year: John Prundt, John Bobeny, Wm. Burford, Alfred Hamburger, Robert Levy and Harvey C. Miller.

This committee will formulate plans, it is said, which will have to do with watching adverse legislation, the curbing of exhibitors who show questionable films and the establishment of local branches throughout the state.

The next meeting of the Chicago League will be held some time in March, when several important amendments to the constitution of the organization will come up for consideration.

### MRS. BUSHMAN ASKS DIVORCE

BALTIMORE, Md., Feb. 11.—Josephine F. Bushman, in the Circuit Court at Towson yesterday filed a suit for partial divorce from Francis X. Bushman. In her complaint, Mrs. Bushman charges her husband with cruelty, and asks the custody of her five children, and that she be allowed to make her home with them at the Riderwood House. Judge McLane, who heard the complaint, signed an order allowing Mrs. Bushman \$200 a week alimony and \$500 counsel fee, unless the defendant shows cause by February 18th why such action should not be taken.

### LEVEY ON CREEL COMMITTEE

Harry Levey will take part in the meetings of the Advertising Department as a representative of the Universal Film Company on the United States Committee of Public Information, and will aid in the future Red Cross drives and Liberty Loan campaigns.

### HENRY BELMAR IN NEW YORK

Henry Belmar, director general of the Lincoln Pictures Classic, Inc., of Chicago, arrived in New York last Wednesday. He is here making final arrangements for the screening of the feature picture "Lincoln from the Cradle to the Grave."

### GOVERNMENT MAKES FILMS

The Treasury Department is sponsor for a two-reel dramatic film called "His Best Gift," in which William Sherwood, Elsie Bartlett and Bernard Granville will take part. Edwin B. Hesser directed the pictures.

### GOLDBERG GETS CONTRACTS

Jesse J. Goldberg, independent attractions distributor, has returned from a tour of the country with the following contracts: A. H. Blank, for the territory of Missouri, Kansas, Iowa and Nebraska. Consolidated Film Company for the Hawaiian Islands, California, Arizona and Nevada; Consolidated Film Company, of Washington, for the states of Oregon, Idaho, Washington and Montana; Unity Photoplay Company, for the states of Illinois, Indiana and Wisconsin. With the Standard Film Corp., the Standard Film Company and the Van Dyke Amusement Company he has contracts whereby they will handle the territory of Illinois, Indiana, Wisconsin, Missouri, Kansas, Iowa, Nebraska, Oklahoma, Minnesota and North and South Dakota. He will also represent Sydney Lust, of Washington, D. C.

### TRIANGLE MARCH RELEASES READY

The list of Triangle releases for March is headed by Olive Thomas in "An Heiress for a Day," on March 3d. The second feature for that week is "The Shoes that Dance," with Pauline Starke. During the week of March 10th the features will be "The Hard Rock Breed" and "The Sea Panther," "Faith Endurin" and "The Answer" are the releases for the week of the 17th. The week of the 24th, the releases are: "The Innocent's Progress" and "Nancy Comes Back." On the 31st, the releases are "The Unfaithful," "The Marriage Bubble" and "Another Foolish Virgin."

### BERNARD SUES TRI. FOR \$50,000

Jules Bernard has brought suit against the Triangle Film Corporation, asking damages to the extent of \$150,000. Bernard alleges through his attorney, James Timoney, that the Triangle brought out a film entitled "Petticoat Perils," which infringed on a playlet written by him and played in vaudeville, under the name of "Loan St." The case will come up for argument shortly.

### PATHE MAKES CHANGES

There have been several changes among the heads of departments at Pathé. Joseph Dunn is now in charge of the title editing department. Tarleton Winchester is now the publicity man for Pathé serials. Tom North is in charge of editing *The Pathé Sun*.

### METRO HAS NEW STAR

May Allison will appear in Metro Pictures as an independent star, her first vehicle being "Bridge." The supporting cast includes Henry Kolker, Joseph Kilgour, Marie Wainwright, Stella Hammerstein, Frank Currier and Stephen Grattan.

### PARAMOUNT FEATURES COMING

William S. Hart is now at work making a picture to follow "Blue Blazes Rawden," which will be called "The Tiger Man." Dorothy Dalton is at work on "Tyrant Fear," to follow "Love Me," her latest offering to the public.

### NEW "RIGHTS" CO. FORMED

The Magnet Films, an independent state rights exchange, has opened offices at 71 West Twenty-third Street. Jesse Levine will have charge of the New York territory.

### PARALTA RELEASES READY

W. W. Hodkinson Corp., which distributes the Paralta pictures, has now for release "Humdrum Brown," "The Turn of a Card," and "Within the Cup."

### CREST PICTURES IN EUROPE

The Robertson-Cole Company has contracted for "The Grain of Dust," and all future Crest pictures productions for the entire continent of Europe.

## FUEL HOLIDAYS HAVE VARYING EFFECT

### SOME CITIES BENEFIT GREATLY

The Garfield Fuelless Holidays seem to have had a varying effect on the business of picture houses throughout the country, according to reports sent in from several widely separated sections.

In Philadelphia, for instance, three of the big houses did a bigger gross business during the weeks, containing the first and second Fuelless Holidays, than they did during a corresponding period a month ago.

The remaining five or six big capacity film theatres of Philadelphia reported that the fuelless days had caused them considerable loss, most of the managements expressing the wish that the Garfield Days be abolished as soon as possible.

Things are very bad for the picture man all through the State of Michigan. In many of the smaller towns, although the film houses have only been ordered to shut one day a week, most of them are observing three and four closed days, due to a lack of coal. In Boston the picture houses able to secure coal have been doing great business. Very few, however, are able to get enough coal to keep open five days a week.

Reports from Louisville indicate that conditions are much better in and around Kentucky and Southern Ohio. Iowa now has six lightless nights and, in the interior of the state, most of the film theatres are open but two and three days a week.

The fuel shortage hit Indianapolis a blow that almost annihilated the entire amusement business. Up to two weeks ago, half of the picture houses in the town were closed. Indianapolis, however, is observing but one heatless day a week now, and reports state that the attendance on the other days is of record breaking order.

Chicago reports, in the majority of cases, that its picture houses are doing a bigger gross on the week now than with seven playing days. New York houses, in the main, are also doing a bigger gross, the Fuelless day notwithstanding.

### NEW SHAMOKIN THEATRE OPENS

SHAMOKIN, Pa., Feb. 11.—The new Victoria Theatre, which replaces the house of the same name destroyed by fire one year ago, was formally opened this afternoon in a blaze of glory. It is conceded to be the finest and largest theatre devoted to pictures in inland Pennsylvania, has a seating capacity of 2,000 and will present nothing but the best feature films. "Rebecca of Sunny Brook Farm," with Mary Pickford, and "As Others See Us," with Mr. and Mrs. Sidney Drew, will be the opening attractions. A large Mohler concert organ furnishes the music. The prices range from twenty-five cents for box seats to fifteen cents in the balcony.

### EDISON SELLS OUT, IS REPORT

According to report the Edison company has leased its studios and picture-making equipment to the Lincoln Parker Company, of Worcester, Mass., for a term of years. The Lincoln Parker Company, while not active in the manufacture of photoplays up to the present, it is said, contemplates entering that field on a large scale in the near future. The Worcester concern turns out several educational a week.

### RIALTO FEATURES PETROVA FILM

Mme. Petrova in "The Light Within" is the feature film this week at the Rialto.

## FILM FLASHES

John B. O'Brien will direct the first release of Doris Kenyon in DeLuxe pictures.

Due to mishaps in the producing of the Judge Brown series, the release dates have been shifted.

A. H. McLaughlin, formerly with Vitagraph, is now the Kansas City Exchange manager of Select Pictures.

Bernard Thornton will hereafter be seen in pictures only, having determined to give up the speaking stage.

Sidney R. Kent, sales manager of General Films, Inc., has returned from a coast trip in the interests of his firm.

Ann Murdock will be starred in a picture of "My Wife," which the Empire All Star Corporation is making.

Harold P. Brown has been made the chief of staff of the new Screen Telegram, and will be first assistant to Blaine McGrath.

Tom Terriss, director of Vitagraph features, is the recipient of news announcing the bombardment of his home in the last air raid over London.

Mr. and Mrs. Sidney Drew have stopped making two-reel comedies for Metro, and are now sojourning in Florida, enjoying a well earned vacation.

Paul Hurst, director and leading man, has been engaged to assist in the direction of "The Woman and the Web," the Hedda Nova-J. Frank Glendon serial that Vitagraph is producing.

The cast of "Breakers Ahead" includes Clifford Bruce, Russell Simpson, T. H. Gibson Gowland, Mabel Van Buren, Eugen Pallette, Sidney Deane, Lorena Foster, and Helen Jerome Eddy.

Jane and Katherine Lee, Fox child stars, are to be seen in a new picture in which they will be supported by Henry Clive, Sarah McVicker, William Pike, Edward Sturgis, and Tammany Young.

W. E. Drummond has secured the rights to "The Bandit and the Preacher" and "The Hell Hound of Alaska," two Hart features, for North and South Carolina, Tennessee, Georgia, Florida and Alabama.

In the cast of "A Romance of the Underworld," the first Calvert Keeney picture, will be "Eugene O'Brien, David Powell, Sybil Carmen, Edwin H. Forsberg, Harry Lee, Cecil Chichester, and Marcia Harris.

Alice Joyce has finished her work on "The Song of the Soul" and is now at work on "The Business of Life," with the same cast of principals, including Walter McGrail, Percy Standing, Templar Sax and Betty Blythe.

The cast of "Smoke," the first Swanson-Triangle feature, will have Edward Peele, Jim Cope, Grover Frank, Darrell Foss, George Hernandez, Claire McDowell, Jack Richardson, Kitty Bradbury, Bliss Chevalier and Iris Ashton.

Shirley Mason, Perfection Pictures star, will soon be seen in a Japanese role, in a feature not yet titled. The cast that appears in her support includes Mat Moore, Ormin Hawley, Frank O'Conner, T. Tomomoto, and Miss Oskima and Wada.

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**"TARZAN OF THE APES"**

National Film Corporation.  
Cast.

Tarzan, the Boy.....Gordon Griffith  
His Father.....True Boardman  
His Mother.....Kathleen Kirkham  
Jane Porter.....Enid Markey  
Prof. Porter.....Thomas Jefferson  
The Bar Maid.....Bessie Toner  
Binns.....George French  
Captain of the Fuvcalda.....Jack Wilson  
Greystoke's Brother.....Colin Kenny  
Greystoke's Father.....Colin Kenny  
Tarzan.....Elmo Lincoln  
Story—Dramatization of Edgar Rice Burroughs' story of the same name, dealing with the adventure of Tarzan and others in the African jungles.

**Remarks.**

Lord and Lady Greystroke are commissioned to investigate the slave trade in Africa. Greystroke's brother, a spendthrift, has married a barmaid who soon gets control of the Greystroke estates.

Meanwhile, Lord and Lady Greystroke have died in Africa and their son has been taken by the chief of the ape-men and brought up as one of them. Rumor reaches England that an heir of the Greystrokes is alive in Africa, and Ann, the former barmaid, but now Lady Greystroke, takes steps to prevent it from becoming public.

Professor Porter, an American, hearing the story, decides to investigate. Arriving in Africa, he and his daughter, accompanied by several interested parties, among them the son of Ann, find the hut where the Greystrokes died, and begin to learn a lot of things they never knew had happened. They are beset by many perils, from all of whom they are rescued by Tarzan. At last, Jane, daughter of the professor, falls in love with him, and, together, they set out for England to share the estate that is rightfully Tarzan's.

This is one of the most novel films produced, so far, and is, without doubt, the best feature produced this year, excepting none. The very novelty of it makes it the best state rights feature on the market today. There is a wonderful sense of contrast throughout the entire picture, and, with a story such as this, there is no reason why the producers should not make money and lots of it.

As a state rights feature no film released this year can measure up to this one.

Box Office Value.

Full run everywhere.

**"THE OTHER MAN"**

Vitagraph. Five Parts.  
Cast.

John Stedman.....Harry Morey  
Dorothy Harmon.....Grace Darmond  
Lucia.....Florence Deshon  
The Political Boss.....Frank Norcross  
Story—Comedy drama. Written by Rex Taylor. Produced for Vitagraph by Paul Scardon. Features Harry T. Morey and Grace Darmond.

**Remarks.**

Dr. Stedman returns from a hurried call to operate and finds his wife with another man. In a fit of passion he leaves. A year later we find him sunk to the depths of a drunkard. There is a saloon fight and Stedman, always the doctor, attends the victim. He is then made the personal physician to the ward boss and, when there is an attempt on the boss' life, he discovers a new operation. In the meantime, Dorothy, who has made a wager that she can live in the slums one month on five dollars and one dress, and Stedman, have fallen in love. Dorothy wins, and has the money used as a means for Stedman's regeneration. How they finally find each other after a long separation, and how their love affair ends happily, is worth seeing.

Box Office Value.

One day.

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**FEATURE FILM REPORTS****"THE CRUCIBLE OF LIFE"**

State Rights. Produced by Authors' Film Company. Distributed by General Enterprises, Inc. Seven reels.

**Cast.**

Gladys Dale.....Grace D'Armond  
Edwin Fairfax.....Frank O'Connor  
Robert Dorset.....Jack Sherill  
Mrs. Dorset.....Winifred Harris  
Fritz von Hoffbert.....Edwin Forsberg

Story—Melodramatic. Adapted from the play "Fairfax," by Bartley Campbell. Directed by Captain Harry Lambert.

**Remarks.**

This is a splendid state rights picture, particularly timely, and filled with some strong situations.

Bartley Campbell's play has been modernized and the present war is the theme around which the story is built.

About the best thing in the picture is the captain's fight with the German. This takes place on top of a hill and both figures in silhouette produce a striking effect.

The story is lively and melodramatic enough to carry any picture and the fact that an immense patriotic appeal is added makes it a certain success. The photography, acting and direction are all splendid. Some of the best things in the production are the cleverly written sub-titles, every one of which carries a punch.

Box Office Value.

Full run.

**"TO HELL WITH PRUSSIANISM"**



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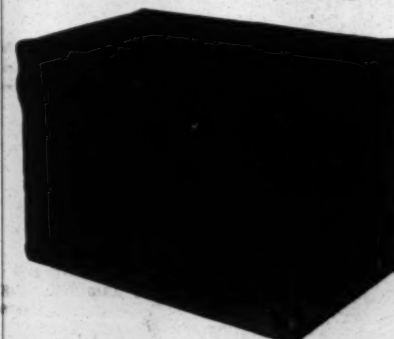
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